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Whitney Museum of American Art Annual Report

July 1, 1994-June 30, 1999

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NYNEX/Frederic V. Salerno

Artist
Glenn Ligon

Chairman
Frank J. Biondi/Viacom

1996

Honoree
The Estée Lauder Companies Inc./Leonard A. Lauder

Artist
Joel Shapiro

Chairmen
Robert J. Hurst/Goldman, Sachs & Co.
Allen Questrom/Federated Department Stores, Inc.

1997

Honoree
J.P. Morgan & Co. Inc./Douglas A. Warner III

Artist
Tony Oursler

Chairmen
Philip H. Geier, Jr./The Interpublic Group of Companies
Leonard A. Lauder/The Estée Lauder Companies Inc.
Gilbert C. Maurer/The Hearst Corporation

1998

Honoree
GTE Corporation/Charles R. Lee

Artist
Tom Otterness

Chairmen
Philip H. Geier/The Interpublic Group of Companies

Gilbert C. Maurer/The Hearst Corporation
Robert J. Hurst/Goldman, Sachs & Co.
Leonard A. Lauder/The Estée Lauder Companies Inc.

1999

Honoree
The Hearst Corporation/Gilbert C. Maurer

Artist
Bryan Hunt

Chairmen
Frank A. Bennack, Jr./The Hearst Corporation
Reuben Mark/Colgate-Palmolive Company
Philip H. Geier/The Interpublic Group of Companies
Leonard A. Lauder/The Estée Lauder Companies Inc.

DIRECTOR'S LETTER

A great many things have happened at the Whitney Museum of American Art since our last five-year bulletin was published. At that time, the Museum was without its extraordinary Leonard & Evelyn Lauder Galleries, our administrative offices were still housed in our 1966 Marcel Breuer building, and the institution was being ably led by my visionary predecessor, David A. Ross. In 1998, in the afterglow of such remarkable accomplishments, it was a tremendous privilege for me to join an institution so wonderfully poised to reach even higher in the new century and millennium.

The growth and changes we have witnessed since June of 1994 owe much to the hard work of a dedicated staff, to a generous and deeply committed Board of Trustees, and to a clear and consistent mission: to be the internationally acknowledged leader in collecting, interpreting, and presenting twentieth- and twenty-first- century American art for the benefit of a large, diverse, and engaged audience. As we advance this mission with an ever-growing institution, it is timely to reflect with pride on how far we have already come.

Capital Campaign

In 1994, the Whitney launched a capital campaign to realize the goals set forth in its Long-Range Plan. Thanks to all of our supporters, and especially to the extraordinary leadership and generosity of our chairman, Leonard A. Lauder, our campaign was highly successful.

The Whitney's Permanent Collection is an incomparable record of twentieth-century American art and remains our most important asset, reflecting our history, patronage, and mission as the world's leading museum of American art of the last century and the one now underway. Our commitment to exhibiting our Permanent Collection--through ongoing and innovative displays balancing familiar masterpieces, evocative retrospectives of favorites, and works seldom encountered or long forgotten--is a testament to how much this collection is at our heart and soul.

On April 4, 1998, we proudly opened our Leonard & Evelyn Lauder Galleries, giving us an unprecedented opportunity to promote the Whitney's institutional message. By enabling us to continuously show more than one hundred works reflecting the principal areas of our holdings, the Leonard & Evelyn Lauder Galleries fulfilled one of our key goals: to make the Permanent Collection more accessible to the public. It is no surprise that the establishment of this extraordinary resource continues to draw tremendous audiences and has contributed to our increased membership.

As part of this initiative, eleven galleries dedicated to the display of our Permanent Collection were named in honor of some of our greatest patrons: Maurer Family Gallery, Adriana & Robert Mnuchin Gallery, National Committee of the Whitney Museum of American Art Gallery, William Randolph Hearst Foundation Gallery, Laurie Tisch Sussman Foundation Gallery, Faith & Philip Geier, Jr. Gallery, Joanne Leonhardt Cassullo Gallery, Howard & Jean Lipman Gallery, Sondra Gilman Gallery, and Ames Family Gallery. These were most recently joined by the Mildred

and Herbert Lee Galleries, now dedicated to showing masterpieces from the postwar and contemporary periods of our collection. Galleries dedicated to the display of our renowned temporary exhibitions, as well as our library, were named for equally important supporters: Emily Fisher Landau Galleries, Peter Norton Family Galleries, Kaufman Astoria Studios Film & Video Gallery, Anne & Joel Ehrenkranz Gallery, Robert J. Hurst Family Gallery, and Frances Mulhall Achilles Library.

The creation of the Leonard & Evelyn Lauder Galleries also helped us respond to the needs of a growing staff that had been working in increasingly tight quarters on the Museum's fifth floor. With the floor transformed to galleries, we built a new, integrated Administrative Annex in an adjoining brownstone on 74th Street. This centralized office facility allowed our different departments to be more closely connected, made greater teamwork possible, and enhanced the spirit of collegiality.

Our Capital Campaign included the restoration of the granite facade of our signature Marcel Breuer building, which was beginning to show signs of maturity. With a fresh new face to help celebrate its thirtieth anniversary, the boldness and elegance of Breuer's design won praise from the landmarks, architecture, and historic preservation communities.

In conjunction with these major undertakings, the Capital Campaign successfully raised our endowment and operating funds to support a period of increased activity and expansion. Thanks to the efforts of our staff, this monumental renovation of the Breuer building and the move to the Administrative Annex were carried out without interrupting the full scope of the Whitney's exhibitions, events, and programs.

Exhibitions

A series of groundbreaking exhibitions punctuated the years 1994-99. Our 1994 Joseph Stella retrospective was the "sleeper of the year" according to *The New York Times*. The "1995 Biennial Exhibition," part of our always controversial ongoing series, along with "Black Male: Representations of Masculinity in Contemporary American Art," positioned the Whitney as a leader in the discussion and presentation of ideas about twentieth-century American art and culture, and testified to our ability to bring intellectually challenging exhibitions and publications to the public.

Visitors lined up around the block for "Edward Hopper and the American Imagination" (1995) and were pleasantly surprised to find "Florine Stettheimer: Manhattan Fantastica" (1995) as well, reflecting the kind of balance that continues to distinguish our exhibition program. Our successful "Beat Culture and the New America" (1995) and "Kienholz: A Retrospective"(1996) exemplified how thematically linked exhibitions can build an audience and enhance viewers' understanding of complex cultural and artistic movements.

Our ongoing commitment to striking a balance between popular programming and less familiar work led to a series of artistically significant and critically acclaimed exhibitions. "Nan Goldin: I'll Be Your Mirror" (1996) was the artist's first retrospective and opened to an enthusiastic public and press. "Making Mischief: Dada Invades

New York" (1996) offered a comprehensive survey of one of the twentieth century's most radical and influential art movements.

Our "Views from Abroad" series (1995-97) launched an animated cross-cultural dialogue between American and European museums. We celebrated Richard Diebenkorn, one of the most important American artists of his generation, by mounting a major retrospective of his career (1998). The "Warhol Look: Glamour Style Fashion" (1997), organized by The Andy Warhol Museum, explored the development and diffusion of the Warhol style throughout the fashion and media worlds. And our critically acclaimed "Bill Viola" exhibition (1998) was the first full-scale survey of a video artist who is widely acknowledged as a leader in his field; it was also the largest exhibition ever devoted exclusively to the work of a single video artist.

The highly acclaimed and widely popular Mark Rothko retrospective, organized by the National Gallery of Art, opened when I took up my post here in the fall of 1998. In the midst of this show and the opening of the critically praised Ray Johnson exhibition, the planning and development of "The American Century: Art & Culture 1900-2000," which started long before I arrived, was in full swing. This year-long exhibition occupied the entire Museum, making the Whitney the most forceful voice of modern and contemporary American art in the world. Robert Hughes in *Time* magazine called it "a show that nobody interested in America and its self-image can afford to miss." The tremendous momentum generated by an unprecedented collaboration with Intel Corporation took the Whitney into the new millennium with a technological edge.

Collections

The Whitney's universal collection of American art has grown steadily in breadth and depth over the years. Among the numerous important works to enter our collection between 1994 and 1999 are Gerald Murphy's *Cocktail* (1927), Jay DeFeo's *The Rose* (1958-66) and Felix Gonzalez-Torres's last major work before his death, *Untitled (America)* (1994-95)--all of which were showcased in "The American Century" exhibition. Charels Simon, our former Trustee, generously bequeathed eighty major works from his collection to the Museum. And we were honored to welcome Ad Reinhardt's *Abstract Painting, Red* (1952), *Untitled* (1954), and three *Abstract Paintings* (1960-66), thanks to the generosity of Leonard A. Lauder.

Recognizing the ways in which our collection continues to expand, we created a Film and Video Committee to supplement the roster of committees already in place to strengthen our holdings. Also in support of our Permanent Collection, we undertook the completion of a new *Collections Management Policy and Procedures* manual and established a Committee on Collections to oversee the Museum's collecting and conservation practices. Following thorough investigation and research of new automated collection systems, we initiated an archive of digitized images, implemented new and ongoing collection inventory procedures, and made condition reports for every object in the collection. We leased considerable square footage offsite to consolidate and house our rapidly growing collection, and continue to explore storage and care solutions for an active and evolving collection containing objects frequently made of unorthodox materials.

Finally, as a reaffirmation of our commitment to collecting twentieth- and twenty-first-century American art, forty-six works from our nineteenth-century holdings were deaccessioned, with the approval of our Trustees, in accordance with AAMD and AAM guidelines, and after meticulous evaluation by our curatorial staff, outside scholars, and other art professionals. In keeping with our mission, the proceeds from these deaccessions were used to purchase works of art that have enhanced our Permanent Collection.

Programs and Services

We have consistently sought to serve our audiences by regularly examining and reexamining the needs of our constituent communities. In the area of education, we have maintained our commitment to working with the public school system and strengthening the involvement of students with the Museum through a variety of programs and seminars. By increasing the number of our programs, we have better targeted specific communities, including families, young adults, senior citizens, teachers, and students.

In 1997, we were proud to receive a prestigious and highly competitive $500,000 challenge grant from Pew Charitable Trusts for our new program, "Youth Insights: Building an Intergenerational Dialogue on American Art and Culture," which continues to serve as a model for youth initiatives across the country.

The opening of our Leonard & Evelyn Lauder Galleries provided exciting opportunities for the use of the Permanent Collection as a public resource, and allowed us to explore new approaches to education through interdisciplinary, multidimensional programs and materials designed to make our collection, exhibitions, and programs accessible to a broader audience. By partnering with other presenting organizations and some of the city's most important and effective community groups, we were able to offer unique programs and attract increasingly diverse audiences. Our adult programs were expanded to include such sold-out events as SoHo and Chelsea galleries tours, which gave participants perspective on the work of living artists. Onsite, we also maintained a lively environment for younger audiences through engaging programs and offerings.

Book production more than quadrupled, with increased reprints and foreign editions, catalogues that have grown in size and complexity, and new and expanded publishing arrangements with both commercial and university presses--all resulting in substantially increased revenues and national as well as international distribution, with print runs ranging from 10,000 to 50,000.

Our renowned Independent Study Program (ISP) celebrated its thirtieth anniversary in 1998, with scholars, artists, and alumni reflecting on the history of this illustrious program and contemplating its next thirty years. An Alumni Council was established, drawing from the more than nine hundred alumni living and working around country, many at leading cultural institutions, to help take this key Whitney initiative into the future.

Conclusion

In the five-year period covered by this report, we celebrated how far we had come and weighed our future ambitions. As we readied ourselves for much talked-about year 2000 compliance and provided two hundred staff with external email and Internet access, we could look back with pride on all we did to further our institutional mission. Over the years, we have consistently valued our responsibility to maintain and enhance the spirit of the Whitney by keeping our focus on art and its power to delight us and transform our lives. Thanks to remarkable curators and staff, we are proud of the many ways in which we have been able to serve our public and our membership--at present the largest in our history--through exhibitions, programs, and an extraordinary collection.

With such a rich history behind us, we are confidently poised to take the Whitney into the twenty-first-century as the internationally acknowledged leader in collecting, interpreting, and presenting twentieth- and twenty-first-century American art, as the foremost institutional advocate of living American artists, the primary center for scholarship and education about American art, and a primary destination for residents of New York City and for visitors from across America and around the world.

Maxwell L. Anderson
Alice Pratt Brown Director
Whitney Museum of American Art

EDUCATIONAL AND PUBLIC PROGRAMS

The Education Department is committed to exploring new approaches to the concept of education and to developing interdisciplinary, multidimensional programs and materials. These resources are designed to make the Whitney Museum's world-renowned collection of American art and its comprehensive exhibition program accessible to a broad audience. As the Museum develops new ways to use its vast resources, it continues to reexamine the needs of its constituent communities. The Whitney recognizes multiple audiences with a range of interests and needs: students, teachers, community members, senior citizens, educators, artists, curators, collectors, scholars, critics, theorists, museum professionals, and members of and donors to the Museum.

In addition to an extensive series of public programs, including lectures, symposia, courses, and performances, the Whitney offers a variety of programs that focus on the interests of elementary, middle, and high school students, educators, administrators, and families in New York City and the tri-state area. School programs include guided tours of exhibitions with museum educators, multisession projects with classes, and pre- and post-visit materials for students and teachers to use in the classroom. The Whitney also offers a series of professional staff development programs for New York City school teachers, including workshops, seminars, and a Summer Institute.

The Museum is committed to offering programs for students and families outside of the school environment. Family Fun! workshops provide opportunities for children ages five to ten and their parents to explore the art on view and to work collaboratively on an art project. Artists and Youth: A Dialogue enables high school students to meet exhibiting artists. In addition, Youth Insights trains high school youths to give public tours of current exhibitions and build an intergenerational dialogue about twentieth- and twenty-first-century art and culture with children, families, senior citizens, and their peers.

In 1994, the Education Department established a new program for senior citizens, who constitute the largest growing population in New York City. Through special courses at senior centers, telephone courses for homebound seniors, and interactive lectures at the Museum, the senior program builds on the rich life experience that the participants have to offer.

In addition to providing a wide range of public and educational programs on-site, the Whitney offers online educational resources to local, national, and international audiences on its website at www.whitney.org. The Whitney's Internet-based initiatives are designed to extend public participation in the Museum's exhibitions and provide distance-learning opportunities. The Whitney's web resources focus on exploring how new information technologies can be used to enhance the ways in which Museum visitors and Internet audiences learn about works of art. Teachers, students, and families can access information about works of art in the Whitney's exhibitions, enjoy interactive online features and activities, and explore an array of suggested curricula and art projects.

Seminars with Artists

1994

October 6 - Lewis Baltz
October 13 - Kavery Kaul and Vivek Bald
October 20 - Nancy Spero
October 27 - Eric Fischl
November 3 - Martha Rosler
November 10 - Pat Ward Williams
November 17 - Nicole Eisenman
December 1 - Gary Simmons
December 8 - Mark Stevens

1995

February 9 - Carl Pope
February 16 - Helen Marden
February 23 - Daniel Tisdale
March 2 - Kiki Smith
March 9 - Nancy Rubins
March 16 - Lari Pittman
March 23 - Diana Thater
March 30 - Mark Tansey
April 6 - Siah Armajani
October - 12 Jennifer Bartlett
October 19 - Nari Ward
October 26 - Gary Hill
November 2 - Fred Tomaselli
November 9 - Amei Wallach
November 16 - Petah Coyne

1996

February 22 - Jessica Stockholder
February 29 - Komar & Melamid
March 7 - Pepe Karmel
March 14 - Terry Adkins
March 21 - Judith Barry
March 28 - Maya Lin
October 10 - Tony Oursler
October 17 - Leon Golub
October 24 - Deborah Kass
October 31 - Dawoud Bey
November 7 - Kara Walker
November 14 - Philip Pearlstein

1997

March 20 - Paul McCarthy
March 27 - Vija Celmins
April 3 - Cecilia Vicuña
April 10 - Cheryl Dunye
April 17 - Gabriel Orozco
April 24 - Richard Prince
October 16 - David Salle
October 23 - Ann Hamilton
October 30 - April Gornik
November 6 - Janine Antoni
November 13 - Glenn Ligon
November 20 - Pepón Osorio

1998

February 26 - Sue Williams
March 5 - Byron Kim
March 12 - Ross Bleckner
March 19 - Lisa Yuskavage
March 26 - John Currin
April 2 - Terry Winters
October 1 - Alex Katz
October 8 - Catherine Murphy
October 15 - Frank Moore
October 22 - Jane Freilicher
October 29 - Robert Mangold

1999

February 18 - William Wegman
February 25 - Laurie Anderson
March 4 - Vito Acconci
March 11 - Robert Colescott
March 18 - Tina Barney

Courses

1994

The Power of Photography: Social Impact and Artistic Form
Instructor: Vicki Goldberg, critic, *The New York Times*, and author of *The Power of Photography: How Photographs Changed Our Lives*
October 18 and 25, and November 1

New Perspectives on American Art: Representations of Race
Instructor: Judith Wilson, associate professor of art history and African American studies, Yale University, New Haven
November 15, 22, and 29

1995

An Insider's Look at the Biennial
Section I: March 28 and April 4, 11, and 18; Section II: March 29 and April 5, 12, and 19

Yes, But Is it Art?
Instructor: Johanna Drucker, associate professor of art history, Yale University, New Haven
Thursdays, May 2-23

Postwar American Art: The Beats in Context
Instructor: Anna Chave, associate professor of art history, Queens College and the Graduate Center, City University of New York
October 17, 24, and 31

1996

What Is a Masterpiece? Enduring Works from the History of Twentieth-Century American Art
Instructor: Johanna Drucker, associate professor of art history, Yale University, New Haven
April 23 and 30, and May 7 and 14

An Insider's Look with the Curators
Elisabeth Sussman, curator, Whitney Museum, on *Nan Goldin: I'll Be Your Mirror*
October 8
Adam D. Weinberg, senior curator, Whitney Museum, on *Views from Abroad: European Perspectives on American Art II*
November 12
Beth Venn, curator, Whitney Museum, on *Making Mischief: Dada Invades New York*
December 10

New Views on Postwar Art: Exploring German Artistic Traditions and Practices
A collaboration between the Whitney Museum and the Goethe House New York/German Cultural Center, held in conjunction with *Views from Abroad: European Perspectives on American Art II* at the Whitney Museum, and *Abisag Tullmann: Joseph Beuys 'Titus/Iphigenie' 1969* at the Goethe House.

Joseph Beuys: Aus Iphigenie 1969, with Mario Kramer, curator, Museum für Moderne Kunst, Frankfurt am Main
October 21

Gerhard Richter, Photography and Memory, with Benjamin Buchloh, professor of art history, Barnard College, Annandale-on-Hudson
October 28

Restructuring Melancholic Industries: Bernd and Hilla Becher and the German Photography Tradition, with Benjamin Buchloh, professor of art history, Barnard

College, Annandale-on-Hudson
November 4

1997

An Insider's Look: The "1997 Biennial"
Instructors: Margaret Sundell and Helen Molesworth, Whitney Museum lecturers
Session I: March 25 and April 1, 8, and 15; Session II: March 26 and April 2, 9, and 16

Taking the Pulse: What's New in American Art--Three Perspectives
Elisabeth Sussman, curator, Whitney Museum
October 15 and 16
Eleanor Heartney, art critic, and author of *Critical Condition: American Culture at the Crossroads*
October 29 and 30
Jerry Saltz, art critic, and contributing editor, *Art in America*
November 12 and 13

1998

Video Culture: A Seminar on Video Art
Instructors: David A. Ross, director, and Chrissie Iles, curator, Whitney Museum
January 29 and February 5, 12, and 19

Discovering American Art: From the Turn of the Century Through World War II
Instructors: Margaret Sundell and Michael Lobel, Whitney Museum lecturers; final session with Frank Moore
April 20 and 27, and May 4 and 11

The Old and the New: Artists and Curators on American Art
Terry Winters and Lisa Phillips, curator, Whitney Museum
May 5
Robert Gober and Elisabeth Sussman, curator, Whitney Museum
May 12
Elizabeth Murray and Thelma Golden, curator, Whitney Museum
May 19

What's New? Art at the End of the Century
Instructor: Johanna Drucker, professor of art history, State University of New York at Purchase
March 26 and April 2

Taking the Pulse: What's New in American Art--Three Perspectives
Jerry Saltz, critic
October 13
Linda Yablonsky, author and independent critic
October 20
Vicki Goldberg, critic and author
October 27

1999

The American Century: 1900-1950. An Insider's Look
Instructors: Margaret Sundell and Michael Lobel, Whitney Museum lecturers
May 19 and 26, and June 2 and 9; May 20 and 27, and June 3 and 10

The American Century: 1950-2000. An Insider's Look
Instructors: Margaret Sundell and Michael Lobel, Whitney Museum lecturers
October 12, 19, and 26; October 14, 21, and 28, and November 4

Conversations on Art

1994

Artist Jack Pierson and Dave Hickey, art critic, and associate professor, Department of Art, University of Nevada; moderator: Klaus Kertess, in conjunction with *Edward Hopper and Jack Pierson: American Dreaming*
September 19

Writer Brendan Gill, in conjunction with *Joseph Stella*
September 27

Artist Neil Jenney and David A. Ross, director, Whitney Museum, in conjunction with *Neil Jenney: Natural Rationalism*
October 5

Black Women, Black Men, and the Politics of Black Gender, in conjunction with *Black Male*, with bell hooks, author of *Black Looks: Race, Gender and Cultural Politics*, and Kendall Thomas, professor of law, Columbia University; moderator: Thelma Golden, curator, Whitney Museum
November 17

1995

Filmmakers Melvin Van Peebles and St. Clair Bourne, in conjunction with *Black Male*
January 24

Henry Louis Gates, Jr., author of *Colored People*, and Cornel West, author of *Race Matters*. In collaboration with the W.E.B Du Bois Institute for Afro-American Research, Harvard University, held at Town Hall.
February 13

Artist David Salle and Rudi Fuchs, director, Stedelijk Museum, Amsterdam, and curator of *Views from Abroad*
June 23

Photographers Tina Barney and Joel Meyerowitz, in conjunction with *Edward Hopper and the American Imagination*

September 19

Artists Robert Wilson and Francesco Clemente on *Four Saints in Three Acts*; moderator: John Rockwell
October 12

bell hooks, author and cultural critic, with filmmakers Leslie Thornton and Kim Sykes, whose works were included in the film series *Seduction and Subversion: Images that Contest and Interrogate*, guest-curated by Sykes
October 18

1996

Larry Clark, photographer, filmmaker, and director of *Kids*, and David A. Ross, director, Whitney Museum
January 23

Artist Judith Shea and Oaxaca, Mexico, artists, Rodolfo Morales and Filemon Santiago
March 12

Filmmaker Stan Brakhage on the films of Gregory J. Markopoulos
March 27

Artists Tomie Arai and Lynne Yamamoto; moderated by Pepe Karmel, art critic, *The New York Times*, in conjunction with *There to Here: Tomie Arai and Lynne Yamamoto*
April 23

Artist Paul Cadmus and curator Richard Meyer
June 11

Ian Frazier, writer of nonfiction and humor and author of *Coyote v. Acme*, in conjunction with *Perpetual Mirage: Photographic Narratives of the Desert West*
September 18

Artist Nan Goldin and David A. Ross, director, Whitney Museum, in conjunction with *Nan Goldin: I'll Be Your Mirror*
November 6

Frances Naumann, Calvin Tomkins, and David A. Ross, director, Whitney Museum
December 10

1997

David A. Ross, director, Whitney Museum, and Charles H. Carpenter, Jr. on the passion of collecting
January 15

David A. Ross, director, Whitney Museum, Raphael Montañez Ortiz, and Susana

Torruella Leval
February 5

David A. Ross, director, Whitney Museum, and artist Chris Burden
April 8

Conversation on Fashion and Film, with designer Geoffrey Beene; Tom Kalin, director of *Geoffrey Beene 30*; Grace Mirabella, founder of *Mirabella*; and Matthew Yokobosky, associate curator, Whitney Museum
December 4

1998

Conversation on the Year 1948, with Greil Marcus, cultural critic and author, and author Robert Polito
January 28

Artist Bill Viola, Peter Sellars, and David A. Ross, director, Whitney Museum
April 4

Richard Gluckman, architect of the Whitney Museum's Leonard & Evelyn Galleries, and David A. Ross, director, Whitney Museum
April 22

Out of Asia, with artists Lee Mingwei and Shahzia Sikander, and Eugenie Tsai, curator, Whitney Museum
May 13

Artists Eiko & Koma
June 16

Stanley Crouch and Thelma Golden, curator, Whitney Museum, on Bob Thompson
October 7

Artist Janine Antoni and Elisabeth Sussman, curator, Whitney Museum
November 10

1999

Artist Brice Marden, David Novros, and Janie C. Lee, curator, Whitney Museum
January 27

Photographer Seton Smith and Adam D. Weinberg, director, Addison Gallery of American Art, Andover, Massachusetts
March 16

From Ragtime to Cabaret, with cabaret performer Steve Ross, Robert O'Meally, professor of English, Columbia University, New York, and Robert W. Snyder, author of *The Voice of the City: Vaudeville and Popular Culture in New York*

May 11

The Age of the Skyscrapers, with Paul Goldberger, architecture critic for *The New Yorker*, and Rosemarie Bletter, professor of architectural history, City University of New York
May 18

Film Noir and Postwar America, with Richard Peña, program director, Film Society at Lincoln Center, author Ann Douglas, and Matthew Yokobosky, consulting curator, Whitney Museum
May 25

Joan Acocella, dance critic for *The New Yorker*, and choreographer Mark Morris
November 10

Artist Tim Miller, photographer Dona Ana McAdams, and Alisa Soloman, writer for *The Village Voice*, and executive director, Center for Lesbian and Gay Studies, City University of New York
December 15

Symposia

1994

The Legacy of Minimalism Reconsidered: Program I
"Minimalist Form: New Content, New Uses, New Views," in conjunction with *From the Collection: Photography, Sculpture, and Painting*, with artists Janine Antoni, Ronald Jones, Byron Kim, and Marlene McCarty; moderator: Anna Chave, associate professor of art history, Queens College, City University of New York
October 18

The Legacy of Minimalism Reconsidered: Program II
"Donald Judd Reconsidered," in conjunction with *From the Collection: Photography, Sculpture, and Painting*, with artists Mel Bochner and Michael Joaquin Grey and Lucy Lippard, activist and writer; moderator: Roberta Smith, art critic, *The New York Times*
December 6

1995

Collectors and Patrons: Women Who Shaped American Art and Culture, in conjunction with *Gertrude Vanderbilt Whitney: Printmakers' Patron*, with Avis Berman, writer and historian; Michael Kimmelman, art critic, *The New York Times*; Sasha Newman; Seymour H. Knox, Jr., curator of European and contemporary art, Yale University Art Gallery, New Haven; and Carol Troyen, associate curator of American paintings, Museum of Fine Arts, Boston
February 8

Painting Today: A View from the Biennial, with Biennial artists Nicole Eisenman, Jane Freilicher, Sam Reveles, Christian Schumann, Philip Taaffe, and Sue Williams; moderator: Klaus Kertess, curator of the *1995 Biennial Exhibition*

April 11

Whitney Symposium on American Art and Culture--Visions & Revisions: Interdisciplinary Approaches to Visual Culture
April 29

Clement Greenberg Reconsidered, with art critics Yve-Alain Bois, Caroline Jones, Peter Plagens and Irving Sandler; moderator: John O'Brian, Department of Fine Arts, University of British Columbia, Vancouver
May 2

My Attitude Is One of Love: The Legacy of Florine Stettheimer, with Barbara J. Bloemink, director, and William T. Kemper, curator, Kemper Museum of Contemporary Art and Design of the Kansas City Art Institute, Missouri; Laura Cottingham, writer and critic; Wayne Koestenbaum, writer, and author of *Jackie Under My Skin*; Darryl Pinckney, author of *High Cotton*; artist Lari Pittman; and Steven Watson, author of *The Harlem Renaissance*
October 10

Artists on Art: Altered and Irrational, with artists Jon Kessler, Rona Pondick, and Pepón Osorio; moderator: Beth Venn, associate curator, Whitney Museum
November 6

Robert Frank: The Poem, The Document, with Luc Sante, film critic, *The New Republic*, and author of *Evidence*; Sarah Greenough, curator of photographs, National Gallery of Art, Washington, D.C.; J. Hoberman, *The Village Voice* film curator of photography and media arts, The Corcoran Gallery of Art, Washington, D.C.; and artist Jim Goldberg; moderator: Elisabeth Sussman, curator, Whitney Museum
December 6

1996

Ah, this is nothing but a beat generation (in collaboration with the New School for Social Research, New York), with Hettie Jones, author of *How I Became Hettie Jones*; Greil Marcus, cultural critic, and author of *The Dustbin of History*; Herbert Muschamp, critic, *The New York Times*; Steven Watson, cultural historian, and author of *The Birth of the Beat Generation*; and Ray Carney, professor of film, Boston University; moderator: Lisa Phillips, curator, Whitney Museum
January 30

Lesbian Genders, with Cheryl Clarke, director of Diverse Community Affairs and Lesbian-Gay Concerns, Department of Student Affairs, Rutgers, The State University of New Jersey, New Brunswick; Judith Halberstam, assistant professor of literature, University of California at San Diego; Jennifer Miller, director, Circus Amok; Cherry Smyth, critic, writer, and film programmer; and Carmelita Tropicana, Cuban-American writer and performance artist; moderator: Chris Straayer, author and assistant professor, Department of Cinema Studies, New York University
May 1

Critical Perspectives on Visual Culture: Views from the Whitney Museum Independent

Study Program
Moderator: Mary Kelly; respondents: Benjamin Buchloh and Sylvere Lotringer; speakers: Lora Rempel, Sarah Vyden, Gregory Sholette, Susanne Gaensheimer, Maria Lind, Juli Carson, and Lindi Emoungu
May 29

Artists' Symposium: Figuring Women, with artists Nan Goldin, Vivienne Dick, Laurie Simmons, Kiki Smith, and Sue Williams; moderator: Elisabeth Sussman, curator, Whitney Museum
December 3

1997

Symposium: The Women of Dada, with Ann Douglas, professor of English, Columbia University, New York; Caroline Jones, assistant professor of contemporary art and criticism, Boston University; Wayne Koestenbaum, associate professor of English, Yale University, New Haven; artist Carolee Schneemann; and Naomi Sawelson-Gorse, Department of Art and Art History, Pomona College, Claremont, California; moderator: Beth Venn, curator, Whitney Museum
January 28

Critical Perspectives on Visual Culture: Views from the Whitney Museum Independent Study Program
respondents: Emily Aptor, Cornell University, Ithaca, New York; Johanna Drucker, Yale University, New Haven; speakers: Rubén Gallo, Jenny Liu, Alison M. Gingeras, Gerhard Frommel, B.E. Myers, and Debra Singer
May 21

Keith Haring
September 16

Dandy Andy: Art and Fashion of Andy Warhol
November 19

1998

Critical Perspectives on Visual Culture: Views from the Whitney Museum Independent Study Program
May 20

Artists on Bob Thompson, with artists Emilio Cruz and Glenn Ligon and author Hettie Jones; moderator: Thelma Golden, curator, Whitney Museum
October 21

Artists on Mark Rothko, with writer A.M. Homes and artists Byron Kim, Jessica Stockholder, Philip Taaffe, and Patrick Ireland; moderator: Adam D. Weinberg, senior curator, Whitney Museum
November 17

1999

Critical Perspectives on Visual Culture: Views from the Whitney Museum Independent Study Program
respondents: Jennifer González, professor of art history, University of California at Santa Cruz, and Benjamin Buchloh, professor of art history, Barnard College, Annandale-on-Hudson, and Columbia University, New York; speakers: Esther Gabara, Cynthia Wiggins, Laura Kuo, Claire Daigle, Bettina Funcke, John P. Bowles, and Raúl Zamudio
May 26

Conferences

1995

Beyond the Boundary: Men, Race, and Culture
A collaboration with the American Studies Department and the Center for Media Culture and History, New York University. The two-day conference was held at New York University.

The Black Male Signifier in Identity Politics
Film screening: Arthur Jafa, *Slowly This*; presenters: Manthia Diawara, director, Africana Studies, New York University; Arthur Jafa, filmmaker, and cinematographer of *Crooklyn*; Kendall Thomas, professor, Columbia Law School, New York; and Patricia Williams, professor, Columbia Law School, New York; moderator: Clyde Taylor, Center for Media Culture and History, New York University
February 24

What Is Being Done: Refiguring the Space of Coalition Politics
Presenters: Juan Flores, director, Center for Puerto Rican Studies, Hunter College, City University of New York; political commentator Utrice Leid; Colin Robinson, activist with Gay Men of African Descent; and John Kuo Wei Tchen, director, Asian American Center, Queens College, City University of New York; moderator: Steven Gregory, Africana studies, New York University

Making Music Mix
Presenters: Robin Kelley, New York University; George Lipsitz, University of California at San Diego; Diasann McLane, writer, *Rolling Stone*; and Joan Morgan, writer, *Vibe*; moderator: Andrew Ross, director, Africana Studies program, New York University

Desires and Black Men
Presenters: Wahneema Lubiano, Department of English, Princeton University, New Jersey; filmmaker Isaac Julien; David Mura, writer and performance artist; Sharon Willis, University of Rochester, New York; and Joe Wood, writer, *The Village Voice*; moderator: Tricia Rose, Africana Studies, New York University

Babble on; babble on; the endman's view
Presenters: Elizabeth Alexander, Chris Dowd, Jennifer Jazz, Terry Southern; host: Darius James, author of *Negrophobia* and *Blaxploitation: Roots of Baadasssss 'Tude*. Held at Nuyorican Poets Cafe, New York.
February 25

Lectures

1994

The Game, in conjunction with *Black Male: Representations of Masculinity in Contemporary American Art*, with Clyde Taylor, Tufts University, Massachusetts, and Rockefeller Fellow in Residence, Center for Media Culture and History, New York University
December 1

1995

Empty Space in Representation, in conjunction with "Black Male," with Ed Guerrero, professor of film and literature, University of Delaware, and author of *Framing Blackness: The African American Image in Film*
January 12

Walk-On Parts and Speaking Subjects: Screen Representations of Gay Black Men, in conjunction with *Black Male*, with Philip Brian Harper, assistant professor, English and Afro-American Studies, Harvard University, Cambridge, Massachusetts
February 2

Filmmaker Todd Haynes
April 27

Film- and videomaker Leslie Thornton
May 11

John G. Hanhardt, curator, film and video, discusses Theresa Hak Kyung Cha's installation *Exilee*
September 14

"Yes, But Is it Art?" with Johanna Drucker, associate professor of art history, Yale University, New Haven
September 27

Berthe Kolin Annual Distinguished Lecture: From Sowers and Cleaners to Stoop Laborers: Toward a Retilling of the High/Low Ground of Painting, Photography, and Mass Culture, with Sally Stein, associate professor and chair, Department of Art History, University of California at Irvine
October 30

1996

"...less art and more truth": Robert Frank's Photography, with Vicki Goldberg, critic, *The New York Times*, and author of *The Power of Photography: How Photographs Changed Our Lives*
January 25

Worlds in a Box: Exploring Small Constructions, with Beth Venn, associate curator, Whitney Museum
March 6

Art in the Trenches, The Nineties: Where Are We? How Did We Get Here? Where Are We Going?, with Jerry Saltz, art critic and contributing editor, *Art in America*
October 10

Louise Nevelson, Sculptor of an Unconventional Legacy, with Maria Isak Nevelson, granddaughter of the sculptor
October 22

Berthe Kolin Annual Distinguished Lecture: O'Keeffe's Ambition, with Anne Middleton Wagner, professor of art history, University of California at Berkeley, and author of *Three Artists (Three Women): Modernism and the Art of Hesse, Krasner, and O'Keeffe*
October 23

Photography Transformed: The Impact of the 1980s, with Vicki Goldberg, critic, *The New York Times*
November 19

1997

What's New? Making Sense of Art in the 1990s, with Johanna Drucker, associate professor of art history, Yale University, New Haven
April 29

Berthe Kolin Annual Distinguished Lecture: But Is it Art? Norman Rockwell Paints Paintings in American Museums, with Karal Ann Marling, professor of art history and American studies, University of Minnesota, and author of *Norman Rockwell*
September 23

1998

A Lecture with Bill Viola
March 11

Berthe Kolin Annual Distinguished Lecture: Gerald Murphy: L'Artiste Americain, with Wanda Corn, professor of art history, Stanford University, California, and author of *The Great American Thing: Modern Art and the Shaping of National Identity*
October 26

1999

Berthe Kolin Annual Distinguished Lecture: A Wild Exactitude: The Continuity of American Art, with Adam Gopnik, writer, *The New Yorker*
December 8

Performances

1995

Free Friday Evenings at the Whitney (in conjunction with the *1995 Biennial Exhibition*)

Bang on a Can at the Whitney
March 31 - What is Beauty? What is Ugly? Part I, featuring Yoshi Wadi
April 7 - What is Beauty? What is Ugly? Part II, featuring Phil Kline

The Knitting Factory at the Whitney
April 14 - Mark Dresser/George Cartright/Kevin Norton
April 21 - William Hooker & Elliot Sharp
April 28 - Qwertyuiop
May 5 - Adrea Parkins Trio
May 12 - Liminal
May 19 - Roy Nathanson & Anthony Coleman duo
May 26 - Samm Bennett's History of the Last Five Minutes
June 2 - Paradox Trio
June 9 - Anthony Coleman's Selfhaters Orchestra
June 16 - Spanish Fly
June 23 - "What is Jazz? Festival" presents Tronzo Trio
June 30 - "What is Jazz? Festival" presents PEEP
November 10 - "The Beats on the Beats: An Evening of Poetry, Music, and Performance," with Allen Ginsberg & Steven Taylor; Michael McClure & Ray Manzarek; David Amram & Keir Dullea with The David Amram Quartet and the Serbagi String Quartet; and Ed Sanders

Nuyorican Poets Cafe at the Whitney: Off the BEATen Track
November 16 - Obligation to Eleuggua: Drums, Chants, Poems
November 30 - Dael Orlandersmith, Edwin Torres, Emily XYZ, and Lynn Tillman
December 7 - Todd Colby, Willie Perdomo, Beau Sia, and Crystal Williams
December 14 - Xavier Cavasos, David Henderson, Ted Joans, and Vincent Katz
December 21 - "'Totin' Business and Carryin' Bones," Carl Hancock Rux & the Urban Bushwomen
December 28 - Tish Benson, Ava Chin, Bobby Miller, and Ed Morales

1996

Nuyorican Poets Cafe at the Whitney: Off the BEATen Track
January 4 - Hattie Gossett, Gred Carl & the JazzRoots Band, and Everton Sylvester & Band
January 11 - "TM and Friends" with Annette Agullar & Friends and Tracie Morris
January 18 - "A Gathering of Tribes" with Darius James & Jameel Moondoc; Anne Elliott, Max Blagg, Lee Klein, Angela Lukacin, Kathy Price, and host Steve Cannon
January 25 - Obligation to Eleuggua and Modern Urban Griots
January 31 - "The Beats: Some Final Words," talk and performance by David Amram on Robert Frank and Alfred Leslie's film *Pull My Daisy*; reading by Gregory Corso
February 2 - "Offbeat: A Red Hot Happening," organized by the Red Hot Organization

and the Whitney Museum at the Westbeth Theater

Jazz Forward: New York City
July 11 - Syncopation in the City featuring Cynthia Sayer/Crazy Rhythm
July 25 - Swinging in New York featuring George Gee & the Make Believe Ballroom Orchestra
August 8 - Echoes of Bebop featuring the Brooklyn Conservatory Faculty Jazz Ensemble
August 22 - Forward Motion featuring JEIGH

1997

May 9-11 - Amanda Miller, *Paralipomena.* Tony Oursler, Constance DeJong, and Stephen Vitiello, *Pink*

1998

July 9-August 20 - Jazz at Twilight

1999

July 8-August 12 - A Festival of American Music with members of the American Symphony Orchestra

November 6 - Friday Apple Blossom: An Intermedia Evening for Dick Higgins, with Alison Knowles, Larry Miller, Jessica Higgins, Eric Anderson, Geoff Hendricks, and Jackson Mac Low

Readings

1995

Do Tell: Readings for the Biennial (organized by Linda Yoblonsky)

Paul Beatty, Fran Lebowitz, and Toni Morrison
April 25

Gary Indiana, Sigrid Nuñez, James Purdy, and Sapphire
May 11

Hilton Als, Lydia Davis, Mary Gaitskill, and Darryl Pickney
May 16

A Special Evening of Selected Shorts at Symphony Space: Reading in Celebration of "Edward Hopper and the American Imagination"
Participants: Mary Beth Hurt, Stephen Lang, and John Shea; Paul Auster, James Salter, Tess Gallagher, and John Hollander, contributors to *Edward Hopper and the American Imagination*
September 28

Reading: John Updike, in conjunction with Books & Co.
February 16

A Special Evening of Selected Shorts at Symphony Space: Reading in Celebration of "NYNY: City of Ambition"
Participants: Isaiah Sheffer, Tamara Tunie, Mia Dillon, and David Margulies; authors: Edward Field, Toni Morrison, Mark Strand, Langston Hughes, F. Scott Fitzgerald, E.B. White, Don Marquis, John Dos Passos, Allen Ginsberg, Lucie Brock-Broido, Joan Didion, and Delmore Schwartz
September 26

1998

A Special Evening of Selected Shorts at Symphony Space: In Celebration of "Unknown Terrain: The Landscapes of Andrew Wyeth"
Participants: Cherry Jones, Lee Grant, and Isaiah Sheffer
June 11

1999

A Special Evening of Selected Shorts at Symphony Space: In Celebration of "The American Century"
Participants: Judith Ivey, Joe Morton, and Joseph Wiseman; authors: Alexander Godin, Carl Sandburg, Langston Hughes, Helene Johnson, Countee Cullen, E.B. White, and John Hollander
June 10

Artists and Youth: A Dialogue

1995

In conjunction with *Black Male: Representations of Masculinity in Contemporary American Art*, with Renée Cox, Carl Pope, Gary Simmons, and Tim Rollins and members of K.O.S., including Nelson Montes, Jose Parissi, and Carlos Rivera
February 7

In conjunction with the *1995 Biennial Exhibition*, with Nicole Eisenman, Frank Moore, and Rirkrit Tiravanija
May 23

Terry Adkins
November 9

1996

Nan Goldin
December 3

1997

In conjunction with the *1997 Biennial Exhibition*, with Bryan Crockett, Zoe Leonard, and Charles Long
May 20

Christian Marclay
December 2

Summer Institute

Summer 1998
Jazz musician Jimmy Heath and artist Pep¤ón Osorio

Summer 1999
Artist Tomie Arai

Teacher Workshops

1996

December 12 - Stephen Watson

1998

March 3 - Bill Viola
October 6 - Jimmy Heath

1999

May 3 - Stephen Watson

Docents

Barbara Bellin (1994-99)
Madeleine Bennett (1994-99)
Lynn Boillot (1994-98)
Marcia Brookler (1994-99)
Annette Elvey (1994-99)
Marianne Flack (1994-99)
Margot Freedman (1994-99)
Lea Freiser (1994-99)
Carol Goldman (1994-99)
Janice Lieberman (1994-99)
Harriet Lipton (1994-99)
Cecelia Michael (1994-99)
Barbara Morse (1994-99)
Elise Pustilnik (1994-99)

Marilyn Redfield (1994-99)
Roxanne Richards (1994-95)
Bert Robbins (1994-99)
Leslie Ava Shaw (1994-99)
Helena Sokoloff (1994-99)
Nancy Uberman (1994-99)
Terri Wolfe (1994-99)

Lecturers

Monica Amor (1996-98)
Leslie Heiner (1994-99)
Craig Houser (1994-96)
Janet Kraynak (1997-99)
Michael Lobel (1996-99)
Richard Meyer (1994-95)
Helen Molesworth (1994-96)
Tim Rohan (1998-99)
Margaret Sundell (1994-99)
Frazer Ward (1996-98)

EXHIBITIONS

From the Collection: Photography, Sculpture, and Painting
July 14, 1994-February 26, 1995
Organized by Elisabeth Sussman.
4th floor

Permanent Collection Prints
August 30-November 27, 1994
Organized by David Kiehl.
Lower Gallery

Collection in Context
Neil Jenney: Natural Rationalism
September 16-December 11, 1994
Organized by Elisabeth Sussman.
Supported by the National Endowment for the Arts and the Lobby Gallery Associates of the Whitney Museum of American Art.
Lobby Gallery

Jess: A Grand Collage 1951-1993
September 21-December 4, 1994
Organized by the Albright-Knox Art Gallery, Buffalo, New York. Curated by Michael Auping.
Accompanied by catalogue, with essays by Michael Auping, Robert J. Bertholf, and Michael Palmer, and foreword by Douglas G. Schultz.
Supported by the National Endowment for the Arts and The New York State Council on the Arts.
2nd floor

Black Male: Representations of Masculinity in Contemporary American Art
November 10, 1994-March 5, 1995
Accompanied by catalogue by Thelma Golden, with essays by Elizabeth Alexander, Herman Gray, Ed Guerrero, John G. Hanhardt, Phillip Brian Harper, bell hooks, Kobena Mercer and Isaac Julien, Tricia Rose, Andrew Ross, Valerie Smith, Greg Tate, and Clyde Taylor; preface by Henry Louis Gates, Jr.; and foreword by David A. Ross.
Supported by the Eileen and Peter Norton and the Norton Family Foundation with additional support provided by the National Committee of the Whitney Museum, the National Endowment for the Arts, and The Rockefeller Foundation.
2nd and 3rd floors

The Magic Magic Book
November 30, 1994-February 26, 1995
Organized by May Castleberry.
Lower Gallery

Franz Kline: Black and White 1950-1961
December 15, 1994-March 12, 1995

Organized by the Menil Collection, Houston. Curated by David Whitney.
Accompanied by catalogue, with essay by David Anfam.
Supported by the Exhibition Associates of the Whitney Museum of American Art.
2nd floor

Collection in Context
Gertrude Vanderbilt Whitney: Printmaker's Patron
December 15, 1994-March 12, 1995
Organized by David Kiehl. Accompanied by brochure, with texts by Beth Venn, and David Kiehl.
Supported by The Annie Laurie Aitken Charitable Trust, the Lobby Gallery Associates of the Whitney Museum of American Art, and the National Endowment for the Arts.
Lobby Gallery

1995 Biennial Exhibition
March 15-June 11, 1995 4th floor
March 18-June 4, 1995 3rd floor
March 23-June 25, 1995 2nd floor
March 23-June 18, 1995 Film/Video Gallery
March 23-June 25, 1995 Lobby Gallery/ Lower Gallery
Curated by Klaus Kertess.
Accompanied by catalogue, with essays by Klaus Kertess, John Ashbery, Gerald M. Edelman, Lynne Tillman, and John G. Hanhardt; foreword by David A. Ross.
Sponsored by Philip Morris Companies, Inc., with generous grants from Emily Fisher Landau, Eileen and Peter Norton and The Norton Family Foundation, The Greenwall Foundation, The New York State Council on the Arts, and Susan and Edwin Malloy.

Articulations: Forms of Language in Contemporary Art
May 13-June 30, 1995
Organized by the Whitney Museum of American Art Independent Study Program.
On view at the Fisher Landau Center, Long Island City, New York.

Edward Hopper and the American Imagination
June 22-October 15, 1995
Organized by Adam D. Weinberg, Deborah Lyons, and Beth Venn.
Accompanied by catalogue by Deborah Lyons and Adam D. Weinberg; edited by Julie Grau; foreword by David A. Ross.
Supported by The Norman and Rosita Winston Foundation, Inc., the Exhibition Associates of the Whitney Museum, and The Chase Manhattan Bank.
3rd floor

Views from Abroad: European Perspectives on American Art 1
June 29-October 1, 1995
Organized by the Whitney Museum of American Art and the Stedelijk Museum, Amsterdam.
Accompanied by catalogue by Rudi Fuchs and Adam D. Weinberg, with an essay by Hayden Herrera.
Supported by The Murray and Isabella Rayburn Foundation, Inc.
4th floor

Alexander Calder: Selections from the Permanent Collection
July 4-September 10, 1995
Organized by Adam D. Weinberg.
Lower Gallery

Collection in Context
Gazing Back: Shigeko Kubota and Mary Lucier
July 7-September 10, 1995
Accompanied by brochure, with texts by Adam D. Weinberg, Eugenie Tsai, and Kerri Sakamoto.
Supported by Barbara Wise and the Lobby Gallery Associates of the Whitney Museum of American Art.
Lobby Gallery

Florine Stettheimer: Manhattan Fantastica
July 13-November 5, 1995
Organized by Elisabeth Sussman and Barbara J. Bloemink.
Accompanied by catalogue by Elisabeth Sussman, with Barbara J. Bloemink; essay by Linda Nochlin; foreword by David A. Ross.
Supported by The William H. Kearns Foundation and the National Endowment for the Arts.
2nd floor

Jackson Pollock: Works on Paper from the Permanent Collection
September 13-October 23, 1995
Organized by Adam D. Weinberg.
Lower Gallery

Collection in Context
Picassoid
September 29-December 10, 1995
Accompanied by brochure, with texts by Adam D. Weinberg and Michael C. FitzGerald.
Supported by the Lobby Gallery Associates of the Whitney Museum of American Art.
Lobby Gallery

Altered and Irrational: Selections from the Permanent Collection
October 12, 1995-March 3, 1996
Organized by Beth Venn.
4th floor

Prints from the 1950s and Early 1960s: Selections from the Collection
October 25, 1995-January 21, 1996
Organized by Adam D. Weinberg.
Lower Gallery

Beat Culture and the New America: 1950-1965
November 9, 1995-February 4, 1996
Organized by Lisa Phillips.

Accompanied by catalogue by Lisa Phillips; contributions by Maurice Berger, Ray Carney, Maria Damon, Allen Ginsberg, John G. Hanhardt, Glenn O'Brien, Mona Lisa Saloy, Edward Sanders, Rebecca Solnit, and Steven Watson; foreword by David A. Ross.
Sponsored by the AT&T Foundation, with contributions from Thomas H. Lee and Ann Tenenbaum, and additional underwriting provided by The Yamagata Foundation.
3rd floor and Film/Video Gallery

Robert Frank: Moving Out
November 16, 1995-February 11, 1996
Organized by the National Gallery of Art, Washington, D.C. Curated by Sarah Greenough and Philip Brookman.
Accompanied by catalogue, with essays by Sarah Greenough, Philip Brookman, Martin Gasser, John Hanhardt and W.S. Di Piero; foreword by Earl Powell III.
Supported by the Lannan Foundation and Polaroid Corporation, with additional support from The Robert Mapplethorpe Foundation, Inc., Pro Helvetia, Arts Council of Switzerland, and The Circle of the National Gallery of Art.
2nd floor

American Art 1940-1965: Traditions Reconsidered
December 2, 1995-February 2, 1997
Organized by Beth Venn.
On view at San Jose Museum of Art, California.

Collection in Context
Joseph Cornell: Cosmic Travels
December 14, 1995-March 10, 1996
Organized by Beth Venn.
Accompanied by brochure, with texts by Beth Venn, Charles A. Whitney, and Angela Kramer Murphy.
Supported by The Theodore and Renee Weiler Foundation Inc., the Lobby Gallery Associates of the Whitney Museum of American Art, and the National Endowment for the Arts
Lobby Gallery

Kienholz: A Retrospective
February 29-June 2, 1996
Curated by Walter Hopps.
Accompanied by catalogue organized by Edward and Nancy Reddin Kienholz, with essays by Walter Hopps, Marcus Raskin, Jürgen Harten, and Thomas McEvilley; foreword by David A. Ross.
Made possible by a contribution from Klaus and Gisela Groenke, Berlin. Supported by the Henry Luce Foundation with additional funding by the Brown Foundation, the National Endowment for the Arts, Nona and Richard Barrett, Bette and Monty Factor, the Kirkeby Foundation, Mr. and Mrs. Robert Lehrman, Diane and Lester Marks, the Oshman Foundation, and the National Committee of the Whitney Museum of American Art.
2nd and 3rd floors

Collection in Context

Willem de Kooning's Door Cycle
March 14-May 26, 1996
Organized by Judith Hoos Fox.
Accompanied by brochure by Judith Hoos Fox; foreword by Adam D. Weinberg.
Supported by the National Endowment for the Arts and the Lobby Gallery Associates of the Whitney Museum of American Art.
Lobby Gallery

An American Story
March 20-September 29, 1996
Organized by Barbara Haskell.
4th floor

Collection in Context
Paul Cadmus: The Sailor Trilogy
June 1-September 1, 1996
Curated by Richard Meyer.
Accompanied by brochure, with texts by Adam D. Weinberg and Paul Cadmus.
Supported by the National Endowment for the Arts and the Lobby Gallery Associates of the Whitney Museum of American Art.
Lobby Gallery

Ralph Gibson
June 12-September 8, 1996
Organized by Adam D. Weinberg and Corey Keller.
Organized from a major gift of Gibson's photographs by Mr. and Mrs. Raymond W. Merritt.
Lower Gallery

Perpetual Mirage: Photographic Narratives of the Desert West
June 27-September 22, 1996
Organized by May Castleberry.
Accompanied by catalogue, with essays by May Castleberry and Martha A. Sandweiss; foreword by David A. Ross.
Supported by Joanne Leonhardt Cassullo and The Dorothea L. Leonhardt Foundation, Inc., the Bay Foundation, The Nathan Cummings Foundation, Furthermore, the J.M. Kaplan Fund publications program, and the National Endowment for the Humanities.
2nd floor

NYNY: City of Ambition
July 3-October 27, 1996
Organized by Elisabeth Sussman.
Accompanied by catalogue, *City of Amibition: Artists and New York 1900-1960*, by Elisabeth Sussman and John G. Hanhardt; with an essay by Brendan Gill; foreword by David A. Ross.
Sponsored by DKNY with additional support by Laurie Tisch Sussman and The Horace W. Goldsmith Foundation.
3rd floor

Collection in Context

Breuer's Whitney: An Anniversary Exhibition
September 11-December 8, 1996
Accompanied by brochure, with texts by Adam D. Weinberg, Nicholas Olsberg, and Flora Miller Biddle.
Supported by Mori Building Co. with additional support from the National Endowment for the Arts and the Lobby Gallery Associates of the Whitney Museum of American Art.
Lobby Gallery

Views from Abroad: European Perspectives on American Art 2
October 18, 1996-January 5, 1997
Organized by the Whitney Museum of American Art and the Museum für Moderne Kunst, Frankfurt.
Accompanied by catalogue by Jean-Christophe Ammann and Adam D. Weinberg; foreword by David A. Ross.
Sponsored by Lufthansa, with grants from the Ministry of Foreign Affairs of the Federal Republic of Germany through the German Consulate General in New York, the Murray and Isabella Rayburn Foundation, and Peter and Eileen Norton.
4th floor and Lower Gallery

Nan Goldin: I'll Be Your Mirror
October 3, 1996-January 5, 1997
Organized by Elisabeth Sussman, and David Armstrong.
Accompanied by catalogue edited by Nan Goldin, David Armstrong, and Hans Werner Holzworth; foreword by David A. Ross.
2nd floor

Making Mischief: Dada Invades New York
November 21, 1996-February 23, 1997
Organized by Francis M. Naumann and Beth Venn.
Accompanied by catalogue by Francis M. Naumann and Beth Venn; essays by Todd Alden, Allan Antliff, Jay Bochner, Abraham A. Davidson, Linda Dalrymple Henderson, Amelia Jones, Rosalind Krauss, Molly Nesbit, Dickian Tashjian, Robert Rosenblum, Steven Watson, and Barbara Zabel; foreword by David A. Ross.
Supported by Peter and Eileen Norton and The Norton Family Foundation, with significant support from Evelyn and Leonard Lauder and additional funding by the Florence Gould Foundation, the National Endowment for the Arts, and the Exhibition Associates of the Whitney Museum of American Art.
3rd floor

Collection in Context
Raphael Montañez Ortiz: Early Destruction, 1957-67
December 18, 1996-March 9, 1997
Accompanied by brochure, with texts by Matthew Yokobosky, Chon A. Noriega, and Raphael Montañez Ortiz.
Supported by the National Endowment for the Arts and the Lobby Gallery Associates of the Whitney Museum of American Art.
Lobby Gallery

Eleanor Antin: Selections from "The Angel of Mercy"

January 8-March 16, 1997
Accompanied by brochure by Beth Venn.
Supported by Raymond W. Merritt.
Lower Gallery

A Passion for Pictures: Selections from the Charles H. Carpenter, Jr., and Charles Simon Collections
January 16-March 9, 1997
Organized by Beth Venn and Adam D. Weinberg.
Supported by The Henry L. Hillman Foundation.
2nd floor

Collection in Context
Charles G. Shaw
January 16-March 9, 1997
Organized by Beth Venn.
Accompanied by brochure, with texts by Adam D. Weinberg and Beth Venn.
Supported by the National Endowment for the Arts.
Lobby Gallery

1997 Biennial Exhibition
March 12-June 1, 1997
Organized by Lisa Phillips and Louise Neri.
Accompanied by catalogue by Lisa Phillips and Louise Neri; project by Douglas Blau; foreword by David A. Ross.
Sponsored by Beck's, with significant support from Emily Fisher Landau and additional funds by Austrian Airlines and the National Committee of the Whitney Museum of American Art.
All floors

Larry Fink: Boxing Photographs
June 11-September 7, 1997
Accompanied by brochure by Adam D. Weinberg.
Supported by Showtime Champion Boxing.
Lower Gallery

Collection in Context
Rockwell Kent by Night
June 13-September 14, 1997
Organized by David Kiehl and May Castleberry.
Lobby Gallery

Frank Lloyd Wright: Designs for an American Landscape
June 25-August 31, 1997
Organized by the Library of Congress, the Frank Lloyd Wright Foundation, and the Canadian Centre for Architecture. Curated by David G. De Long.
Accompanied by catalogue edited by David G. De Long, with essays by David G. De Long, Anne Whiston Spirn, and C. Ford Peatross.
Supported by the CNA Foundation.
2nd floor

Keith Haring
June 25-September 21, 1997
Organized by Elisabeth Sussman.
Accompanied by catalogue by Elisabeth Sussman, with essays by Elisabeth Sussman, David Frankel, Jeffrey Deitch, Ann Magnuson, Robert Farris Thompson, and Robert Pincus-Witten; foreword by David A. Ross.
Supported by The Horace W. Goldsmith Foundation.
4th floor

Views from Abroad: European Perspectives on American Art 3
July 10-October 5, 1997
Organized by Adam D. Weinberg, Nicholas Serota, and Sandy Nairne.
Accompanied by catalogue by Adam D. Weinberg, Nicholas Serota, and Sandy Nairne, with essays by Andrew Brighton and Peter Wollen.
3rd floor

Richard Diebenkorn
October 9, 1997-January 11, 1998
Organized by Jane Livingston, with Phyllis Diebenkorn.
Accompanied by catalogue, *The Art of Richard Diebenkorn*, by Jane Livingston, with essays by John Elderfield, Ruth E. Fine, and Jane Livingston; foreword by David A. Ross.
Sponsored by J.P. Morgan & Co. Incorporated, with support from Philip Morris Companies, Inc., an anonymous donor, and the National Endowment for the Arts.
4th floor and Lobby Gallery

The Warhol Look/Glamour Style Fashion
November 8, 1997-January 18, 1998
Organized by The Andy Warhol Museum, Pittsburgh.
Sponsored by Bloomberg News.
3rd floor

Heart, Mind, Body, Soul: American Art in the 1990s
November 26, 1997-January 4, 1998
Organized by Thelma Golden.
2nd floor

Arthur Dove: A Retrospective
January 15-April 12, 1998
Organized by the Addison Gallery of American Art, Andover, Massachusetts, and the Phillips Collection, Washington, D.C.
Accompanied by catalogue by Debra Bricker Balken in collaboration with William C. Agree and Elizabeth Hutton Turner.
Supported by the Refco Group Ltd., J. Mark Rudkin, the National Endowment for the Arts, the Glen Eagles Foundation, and the John S. and James L. Knight Foundation, and Michael J. Scharf, with additional support at the Whitney Museum by Edward E. Elson, the Henry and Elaine Kaufman Foundation, Evelyn and Leonard Lauder, and Gilbert and Ann Maurer.
2nd floor

Collection in Context
1948
January 16-March 15, 1998
Organized by Elisabeth Sussman and Greil Marcus, with assistance from Jon Gartenburg.
Lobby Gallery

Bill Viola
February 12-May 10, 1998
Organized by David A. Ross and Peter Sellars.
Accompanied by catalogue, with texts by Lewis Hyde, Kira Perov, and David A. Ross.
Sponsored by VEBA, with additional support from Peter and Eileen Norton and Peter Norton Family Foundation with additional funding by Pamela and Richard Kramlich, Marion Stround Swingle, Lynn Forester, Barbara Wise, and the National Committee of the Whitney Museum of American Art.
Film & Video Gallery, 2nd floor, and 3rd and 4th floors

Pat Steir: Likity-Split
February 22-September 27, 1998
Organized by David Kiehl.
Lower Gallery

Collection in Context
Ad Reinhardt
March 20-April 12, 1998
Organized by Barbara Haskell.
Lobby Gallery

Permanent Collection Galleries
April 4, 1998-April 4, 1999

Collection in Context
Louise Nevelson: Structures Evolving
April 29-September 13, 1998
Accompanied by brochure, with texts by Beth Venn, and Jean Shin.
Supported by Elise Jaffe and Jeffrey Brown and The New York Community Trust.
Leonard & Evelyn Lauder Galleries, 5th floor, and Mildred and Herbert Lee Galleries, 2nd floor

Collection in Context
Richard Pousette-Dart: The Studio Within
April 29-September 13, 1998
Accompanied by brochure, with texts by Susan B. Hirschfeld and Adam D. Weinberg.
Mildred and Herbert Lee Galleries, 2nd floor

Contemporary Series
Way Stations: Lee Mingwei
May 1-July 19, 1998
Accompanied by brochure, by Eugenie Tsai.

Sponsored by Yageo Corporation, Taiwan, with additional support provided by an anonymous donor and the Whitney Contemporaries.
Anne & Joel Ehrenkranz Gallery, Lobby

Unknown Terrain: The Landscapes of Andrew Wyeth
May 28-August 30, 1998
Organized by Adam D. Weinberg and Beth Venn.
Accompanied by catalogue by Adam D. Weinberg and Beth Venn, with an essay by Michael Kammen; foreword by David A. Ross.
Supported by Robert W. Wilson, The Horace W. Goldsmith Foundation, and the Exhibition Associates of the Whitney Museum.
Peter Norton Family Galleries, 3rd floor

Charles Ray
June 4-August 30, 1998
Organized by The Museum of Contemporary Art, Los Angeles. Curated by Paul Schimmel.
Accompanied by catalogue, with essays by Paul Schimmel and Lisa Phillips.
Supported by Peter and Eileen Norton and the Peter Norton Family Foundation, the Lannan Foundation, and The Eli Broad Family Foundation.
Emily Fisher Landau Galleries, 4th floor

Janine Antoni: Swoon
July 29-November 15, 1998
Accompanied by brochure, with text by Elisabeth Sussman.
Supported by the Whitney Contemporaries.
Anne & Joel Ehrenkranz Gallery, Lobby

Mark Rothko
September 17-November 29, 1998
Organized by the National Gallery of Art, Washington, D.C.
Accompanied by catalogue published by the National Gallery of Art.
Sponsored by Mobil.
Emily Fisher Landau Galleries, 4th floor, and Peter Norton Family Galleries, 3rd floor

Bob Thompson
September 25, 1998-January 3, 1999
Organized by Thelma Golden.
Accompanied by catalogue by Thelma Golden, with an essay by Judith Wilson and commentaries by Shamin Momin.
Partially sponsored by AT&T and the National Committee of the Whitney Museum, with additional support from Fletcher Asset Management, Inc. and TLC Beatrice International.
Mildred and Herbert Lee Galleries, 2nd floor

Weegee: Shots in the Dark
October 1-November 15, 1998
Organized by Adam D. Weinberg.
Robert J. Hurst Family Gallery, Lower Level

Seton Smith: Pale Guide to Transparent Things
November 20, 1998-April 4, 1999
Organized by Adam D. Weinberg.
Anne & Joel Ehrenkranz Gallery, Lobby

Hindsight: Recent Work from the Permanent Collection
December 17, 1998-February 21, 1999
Organized by Thelma Golden and Chrissie Iles.
Emily Fisher Landau Galleries, 4th floor

Duane Hanson: A Survey of His Work from the '30s to the '90s
December 17, 1998-February 28, 1999
Organized by the Museum of Art, Fort Lauderdale, and Matthew Yokobosky.
Peter Norton Family Galleries, 3rd floor

Ray Johnson
January 14-March 21, 1999
Organized by the Wexner Center for the Arts, Columbus, Ohio, and Eugenie Tsai.
Mildred and Herbert Lee Galleries, 2nd floor

Part I, 1900-1950, of ***The American Century: Art & Culture 1900-2000***
April 23-August 22, 1999
Organized by Barbara Haskell.
Accompanied by catalogue by Barbara Haskell, with texts by Nicholas Olsberg, Kevin Stayton, Peter Gibian, Derek Ostergard, May Castleberry, Sally Sommer, Wendy Kaplan, Jonathan Warren, Phillip Brian Harper, Don Wilmeth, Tom Gunning, Charles Hamm, Judith Tick, Jon Spayde, Matthew Yokobosky, Peter Ohlin, Scott DeVeaux, Ann Douglas, Mindy Aloff, Vera Roberts, and Robert Sklar; foreword by Maxwell L. Anderson.
Presented by Intel Corporation, with additional support provided by the National Endowment for the Arts, the National Committee of the Whitney Museum, Booth Ferris Foundation, and The Lauder Foundation, Evelyn and Leonard Lauder Fund.
Leonard & Evelyn Lauder Galleries, Emily Fisher Landau Galleries, Mildred and Herbert Lee Galleries, Peter Norton Family Galleries, Kaufman Astoria Studios Film & Video Gallery, Robert J. Hurst Family Gallery, and Anne & Joel Ehrenkranz Gallery

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Benjamin Buchloh
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Douglas Crimp
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Jimmie Durham
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Coco Fusco
Martha Gever
Félix González-Torres
Renée Green
Hans Haacke
Edgar Heap of Birds
bell hooks
Isaac Julien
Geeta Kapur
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Peggy Phelan
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Gayatri Spivak
Fred Wilson
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Jeff Bareilles

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Eshrat Erfanian
Mike Fitzpatrick
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Deron Twohatchet
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Carlos Basualdo
Rachel Baum
Jennifer González
Elizabeth Mermin
Stefan Siegel
Reginald Woolery

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Benedict Borthwick
Lisa Dent
Cylena Simonds
Manon Slome

1995-96
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Gregg Bordowitz
Victor Burgin
David Diao
Andrea Fraser
Renée Green
Hans Haacke

Edgar Heap of Birds
Isaac Julien
Mary Kelly
Silvia Kolbowski
Louise Lawler
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Lora Rempel
Greg Sholette
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Peggy Ahwesh
Gregg Bordowitz
Benjamin Buchloh
Beatrice Colomina
David Diao
Mark Dion
Jimmie Durham
Hal Foster
Sue Friedrich
Coco Fusco
Renée Green
Hans Haacke
Edgar Heap of Birds
Isaac Julien
Mary Kelly
Miwon Kwon
Simon Leung
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Yvonne Rainer
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Gayatri Spivak
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Amy di Pasquale
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Matthew Barney
Gregg Bordowitz
David Diao
Andrea Fraser
Renée Green
Hans Haacke
Ann Hamilton
Alfredo Jaar
Isaac Julien
Mary Kelly
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1998-99
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Artists/Filmmakers
Vito Acconci
Gregg Bordowitz
David Diao
Mark Dion
Andrea Fraser
Renée Green
Hans Haacke
Edgar Heap of Birds
Alfredo Jaar
Isaac Julien
Mary Kelly
Louise Lawler
Gabriel Orozco
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Critics/Historians
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as of June 30, 1999

Publications, Artists, and Writers Series of the Library Fellows of the Whitney Museum of American Art

Ricky Jay, Vija Celmins, Jane Hammond, Philip Taaffe, Justen Ladda, Glenn Ligon, and William Wegman. *The Magic Magic Book*. 1994

Ellen Phelan and Ann Lauterbach. *A Clown, Some Colors, a Doll, Her Stories, a Song, a Moonlit Cove*. 1995

Linda Connor and Charles Simic. *On the Music of the Spheres*. 1996. Published by the Library Fellows of the Whitney Museum of American Art

Richard Artschwager, Louise Lawler, and Sol LeWitt, with essays by Gini Alhadeff and Brendan Gill and poetry by Daniel Halpern. *Notes on a Room*. 1998. Published by the Library Fellows of the Whitney Museum of American Art

Selected Special Acquisitions: Frances Mulhall Achilles Library, 1994/99

James Agee (1909-1955), with photographs by Walker Evans. *Let Us Now Praise Famous Men*. Boston: Houghton Mifflin, 1941

Merle Armitage, editor (1893-1975). *Martha Graham*. Los Angeles: M. Armitage, 1937

Mei-Mei Berssenbrugge, with original graphics by Kiki Smith. *Endocrinology*. West Islip, New York: Universal Limited Art Editions, 1997

Charles Bukowski (1920-1994), with serigraphs by Ken Price. *Heat Wave*. Santa Rosa, California: Black Sparrow Graphic Arts, 1995

Lesley Dill (b. 1950). *The Thrill Came Slowly*. Brooklyn, New York: Peter Kruty Editions, 1996

Marsden Hartley (1877-1943). *Sea Burial*. Portland, Maine: Leon Tebbetts Editions, 1941

Jack Kerouac (1922-1969). *Pull My Daisy*. New York: Grove Press, 1961

Dorothea Lange (1895-1965) and Paul Schuster Taylor. *An American Exodus: A Record of Human Erosion*. New York: Reynal & Hitchcock, 1939

The View, 1 (nos. 6-12), 2 (nos. 1-4), 3 (nos. 1-4), 4 (nos. 1, 2), 5 (nos. 4-6); 6 (nos. 1,

3, 2-3), 7 (no. 1). Gift of Evelyn and Leonard A. Lauder, 1999

Charis Wilson (b. 1914) and Edward Weston. *California and the West*. New York: Duell, Sloan and Pearce, 1940

NATIONAL COMMITTEE OF THE WHITNEY MUSEUM OF AMERICAN ART

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Saratoga Springs, New York

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Mr. and Mrs. Sydney F. Biddle
New York, New York

Ms. Jennifer Russell
New York, New York

as of June 30, 1999

NEW AMERICAN FILM AND VIDEO SERIES

The New American Film and Video Series was made possible in part by grants from The Bohen Foundation, Consolidated Edison Company of New York, Inc., the Film and Video Fellows of the Whitney Museum of American Art, The Heathcote Art Foundation, George S. Kaufman and the Kaufman Astoria Studios, Inc., the National Endowment for the Arts, New York State Council on the Arts, the Theodore and Renee Weiler Foundation, Tracy A. White, and Barbara Wise. Film and video exhibitions are presented in the Kaufman Astoria Studios Film & Video Gallery.

From India to America: New Directions in Indian American Film and Video
September 21-October 16, 1994
Organized by John G. Hanhardt.
Sponsored by the Indo-U.S. Subcommission on Education and Culture.

Edward Hopper and the American Cinema
June 22-August 13, 1995
Organized by John G. Hanhardt.

Theresa Hak Kyung Cha: Exilee
September 13-October 1, 1995
Organized by John G. Hanhardt.

Seduction and Subversion: Images that Contest and Interrogate
October 11-29, 1995
Organized by bell hooks.

Gregory J. Markopoulos: Mythic Themes, Portraiture, and Films of Place
March 6-April 7, 1996
Curated by John G. Hanhardt and Matthew Yokobosky.
Accompanied by catalogue by John G. Hanhardt and Matthew Yokobosky; with poems by the artist and a foreword by David A. Ross
Supported by Barbara Wise and the Foundation for Hellenic Culture.

Steve Fagin: Inter-Textual Interventions in Film and Video
April 11-14, 1996
Organized by John G. Hanhardt.

Lesbian Genders
April 17-May 26, 1996
Curated by Chris Straayer

Shigeko Kubota
June 19-August 25, 1996
Organized by John G. Hanhardt.
Supported by Barbara Wise and The Japan Foundation

No Wave Cinema, 1978-87

October 3, 1996-January 5, 1997
Organized by Matthew Yokobosky.

Charles Atlas: The Hanged One
January 16-March 9, 1997
Organized by Matthew Yokobosky.
Supported by C. Badomi-Heckett.

Peggy Ahwesh: Girls Beware!
July 30-August 31, 1997
Organized by Matthew Yokobosky.

Fashion & Film
November 5, 1997-January 11, 1998
Organized by Matthew Yokobosky.

Breath: A Live Installation by Eiko and Koma
May 28-June 21, 1998
Organized by Matthew Yokobosky.

Liisa Roberts
July 10-October 4, 1998
Organized by Chrissie Iles.

Andy Warhol: Outer and Inner Space
October 15-November 29, 1998
Organized by Chrissie Iles.

Gary Hill: Circular Breathing
December 17, 1998-March 21, 1999
Organized by Chrissie Iles

WHITNEY MUSEUM OF AMERICAN ART PUBLICATIONS, JULY 1994-JUNE 1999

Black Male: Representations of Masculinity in Contemporary American Art
by Thelma Golden, with a preface by Henry Louis Gates, Jr., and contributions by Elizabeth Alexander, Herman Gray, Ed Guerrero, John G. Hanhardt, Phillip Brian Harper, bell hooks, Kobena Mercer and Isaac Julien, Tricia Rose, Andrew Ross, Valerie Smith, Greg Tate, and Clyde Taylor.
224 pages; 166 illustrations, 27 in color. Paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: November 1994)

Edward Hopper and the American Imagination
by Deborah Lyons and Adam D. Weinberg, Julie Grau, Editor, with contributions by Paul Auster, Ann Beattie, Tess Gallagher, Thom Gunn, John Hollander, William Kennedy, Galway Kinnell, Ann Lauterbach, Gail Levin, Norman Mailer, Leonard Michaels, Walter Mosley, Grace Paley, and James Salter.
256 pages; 70 illustrations, 59 in color. Cloth and paper. In association with W.W. Norton & Company.
(Pub. date: July 1995)

Florine Stettheimer: Manhattan Fantastica
by Elisabeth Sussman with Barbara J. Bloemink and a contribution by Linda Nochlin.
144 pages; 74 illustrations, 32 in color. Paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: July 1995)

Views from Abroad: European Perspectives on American Art 1
by Rudi Fuchs and Adam D. Weinberg, with an essay by Hayden Herrera. In English and Dutch.
128 pages; 58 illustrations, 31 in color. Paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: July 1995)

Beat Culture and the New America: 1950-1965
by Lisa Phillips, with contributions by Maurice Berger, Ray Carney, Maria Damon, Allen Ginsberg, John G. Hanhardt, Glenn O'Brien, Mona Lisa Saloy, Edward Sanders, Rebecca Solnit, and Steven Watson.
280 pages, 220 illustrations, 33 in color. Cloth and paper. In association with Flammarion.
(Pub. date: November 1995)

Kienholz: A Retrospective
by Walter Hopps, with contributions by Rosetta Brooks, Monte Factor, Jürgen Harten, Richard Jackson, Nancy Reddin Kienholz, Alberta Mayo, Thomas McEvilley, and Marcus Raskin.
300 pages, 415 illustrations, 162 in color. Cloth and paper. In association with D.A.P./Distributed Art Publishers.
(Pub. date: February 1996)

by John G. Hanhardt and Matthew Yokobosky.
128 pages; 31 illustrations, 20 in color. Paper. In association with D.A.P./Distributed Art Publishers.
(Pub. date: March 1996)

Art at the End of the 20th Century: Selections from the Whitney Museum of American Art
Organized by David A. Ross and Eugenie Tsai, with an essay by Johanna Drucker. In English and Greek.
36 pages; 22 illustrations, 8 in color. Paper.
(Pub. date: June 1996)

Shigeko Kubota
by John G. Hanhardt.
32 pages; 5 illustrations. Paper.
(Pub. date: June 1996)

Perpetual Mirage: Photographic Narratives of the Desert West
Organized by May Castleberry, with essays by May Castleberry and Martha A. Sandweiss and contributions by John Ch vez, Robert Coles, Evan S. Connell, Susan Danly, William H. Goetzmann, William N. Goetzmann, Anne Hammond, William Kittredge, Patricia Nelson Limerick, Julie Mellby, Peter E. Palmquist, Lisa Phillips, Marc Reisner, Robert A. Sobieszek, Thomas W. Southall, Kevin Starr, Rina Swentzell, Ron Tyler, Adam D. Weinberg, Terry Tempest Willliams, and Sharyn Wiley Yeoman.
240 pages; 157 illustrations, 14 in color, 88 duotones, and 40 tritones. Cloth and paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: June 1996)

City of Ambition: Artists and New York 1900-1960
by Elisabeth Sussman with John G. Hanhardt and assisted by Corey Keller, with an essay by Brendan Gill and reprinted pieces by Langston Hughes, Henry James, Mary McCarthy, Edna St. Vincent Millay, Cole Porter, and E.B. White.
144 pages; 165 illustrations, 58 in color. Cloth and paper. In association with Flammarion.
(Pub. date: July 1996)

Nan Goldin: I'll Be Your Mirror
Curated by Elisabeth Sussman and David Armstrong, with contributions by David Armstrong, James Fenton, Nan Goldin, Marvin Heiferman, J. Hoberman, Walter Keller, Cookie Mueller, Darryl Pinckney, Luc Sante, Joachim Sartorius, Elisabeth Sussman, and David Wojnarowicz.
492 pages; 282 illustrations, 278 in color. Cloth and paper. In association with Scalo.
(Pub. date: October 1996)

Views from Abroad: European Perspectives on American Art 2
by Jean-Christophe Ammann and Adam D. Weinberg, in collaboration with Mario Kramer and Rolf Lauter. In English and German.
176 pages; 68 illustrations, 51 in color. Paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: October 1996)

Making Mischief: Dada Invades New York
by Francis M. Naumann with Beth Venn, and contributions by Todd Alden, Allan Antliff, Jay Bochner, Abraham A. Davidson, Linda Dalrymple Henderson, Amelia Jones, Rosalind Krauss, Molly Nesbit, Robert Rosenblum, Dickran Tashjian, Steven Watson, and Barbara Zabel.
304 pages; 288 illustrations, 40 in color. Cloth and paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: November 1996)

Romare Bearden in Black-and-White: Photomontage Projections 1964
by Gail Gelburd and Thelma Golden, and a conversation with Albert Murray and Gail Gelburd.
88 pages; 36 illustrations, 16 in color. Paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: January 1997)

1997 Biennial Exhibition
by Lisa Phillips and Louise Neri, with a project by Douglas Blau.
208 pages; 182 images, 62 in color. Paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: March 1997)

Keith Haring
by Elisabeth Sussman, with contributions by Jellybean Benitez, Fred Brathwaite, Jeffrey Deitch, David Frankel, Ann Magnuson, Robert Pincus-Witten, Fred Schneider, Robert Farris Thompson, and Junior Vasquez.
296 pages; 380 illustrations, 329 in color. Cloth and paper. In association with Bulfinch/Little, Brown and Company.
(Pub. date: June 1997)

Views from Abroad: European Perspectives on American Art 3
by Nicolas Serota, Sandy Nairne, and Adam D. Weinberg, with contributions by Andrew Brighton and Peter Wollen.
112 pages, 74 illustrations, 35 in color. Paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: July 1997)

The Art of Richard Diebenkorn
by Jane Livingston, with essays by John Elderfield, Ruth E. Fine, and Jane Livingston.

276 pages; 216 illustrations, 191 in color. Cloth and paper. In association with the University of California Press.
(Pub. date: September 1997)

Bill Viola
Curated by David A. Ross and Peter Sellars, with contributions by Lewis Hyde, Kira Perov, David A. Ross, and Bill Viola.
216 pages; 272 illustrations, 198 in color. Cloth and paper. In association with Flammarion.
(Pub. date: September 1997)

Edward Hopper: A Journal of His Work

by Deborah Lyons, with essays by Deborah Lyons and Brian O'Doherty.
104 pages; 91 images. Cloth. In association with W.W. Norton & Company.
(Pub. date: December 1997)

American Art of the Twentieth Century: Treasures of the Whitney Museum of American Art (Tiny Folio)
by Adam D. Weinberg and Beth Venn, with an introduction by David A. Ross.
288 pages; 240 illustrations, all in color. Cloth. In association with Abbeville Press.
(Pub. date: March 1998)

Unknown Terrain: The Landscapes of Andrew Wyeth
by Beth Venn and Adam D. Weinberg, with a contribution by Michael Kammen.
224 pages; 169 illustrations, 151 in color. Cloth and paper. Distibuted by Harry N. Abrams, Inc.
(Pub. date: May 1998)

Brice Marden Drawings: The Whitney Museum of American Art Collection
by Janie C. Lee.
84 pages; 56 illustrations, 18 in color, 34 in two-color, and 4 duotones. Paper. Distributed by Harry N. Abrams, Inc.
(Pub. date: November 1998)

The American Century: Art & Culture 1900-1950
by Barbara Haskell, with contributions by Mindy Aloff, May Castleberry, Ann Charters, Scott DeVeaux, Ann Douglas, Peter Gibian, Tom Gunning, Charles Hamm, Phillip Brian Harper, Wendy Kaplan, Peter Ohlin, Nicholas Olsberg, Derek Ostergard, Vera Roberts, Robert Sklar, Sally Sommer, Jon Spayde, Kevin Stayton, Judith Tick, Jonathan Warren, Don Wilmeth, Matthew Yokobosky.
408 pages; over 720 illustrations. Cloth and paper. In association with W.W. Norton & Company.
(Pub. date: April 1999)

REPORT OF INDEPENDENT ACCOUNTANTS: REGARDING THE WHITNEY MUSEUM OF AMERICAN ART'S FINANCIAL STATEMENTS FOR THE YEAR ENDING JUNE 30, 1999, WITH SUMMARIZED COMPARATIVE INFORMATION FOR THE YEAR ENDING JUNE 30, 1998

In our opinion, the accompanying balance sheet and the related statement of activities and statement of cash flows present fairly, in all material respects, the financial position of the Whitney Museum of American Art ("the Museum") at June 30, 1999, and the changes in its net assets and its cash flows for the year then ended, in conformity with generally accepted accounting principles. These financial statements are the responsibility of the Museum's management; our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Museum's fiscal 1998 financial statements; and in our report dated November 6, 1998, we expressed an unqualified opinion on those financial statements. We conducted our audit in accordance with generally accepted auditing standards which require that we plan and perform our audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for the opinion expressed above.

PricewaterhouseCoopers LLP
New York, NY
October 29, 1999

	1999	1998
Assets		
Cash and cash equivalents (Note 1)	$ 1,744,000	$ 1,374,000
Accounts receivable	299,000	959,000
Contributions receivable (Note 4)	11,106,000	13,396,000
Publications and sales inventory (Note 1)	1,464,000	1,845,000
Prepaid expenses and other assets	2,992,000	1,294,000
Investments (Notes 1 and 3)	42,786,000	40,807,000
Land, building and equipment, at cost, net (Note 5)	35,827,000	34,367,000
Art collection (Note 1)	-	-
Total assets	$96,218,000	$94,042,000
Liabilities and Net Assets		
Accounts payable and accrued expenses	$ 6,945,000	$12,499,000
Loan payable (Note 8)	1,800,000	4,050,000
Deferred traveling exhibition and other fees (Note 1)	315,000	418,000
Total liabilities	9,060,000	16,967,000

Net assets (Notes 1 and 10):		
Unrestricted:		
Operating	-	-
Designated by the trustees	29,668,000	24,750,000
Total unrestricted net assets	29,668,000	24,750,000
Temporarily restricted	37,545,000	32,921,000
Permanently restricted	19,945,000	19,404,000
Total net assets	87,158,000	77,075,000
Total liabilities and net assets	$96,218,000	$94,042,000

	1999	1998
Assets		
Cash and cash equivalents (Note 1)	$ 1,744,000	$ 1,374,000
Accounts receivable	299,000	959,000
Contributions receivable (Note 4)	11,106,000	13,396,000
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Total net assets	87,158,000	77,075,000
Total liabilities and net assets	$96,218,000	$94,042,000

1. Summary of Significant Accounting Policies The Whitney Museum of American Art (the "Museum") was founded in 1930 by Gertrude Vanderbilt Whitney and is dedicated to collecting, preserving, interpreting, and exhibiting American art. The Museum serves a wide variety of audiences from its New York City location. The Museum also operates two corporate sponsored branch locations, one in New York City and the other in Connecticut.

The financial statements of the Museum have been prepared on the accrual basis of accounting and reflect the following significant accounting policies:

Net Asset Classification
The Museum reports information regarding its financial position and activities according to three classes of net assets: unrestricted, temporarily restricted and permanently restricted.

* Unrestricted net assets are not restricted by donors, or the donor-imposed restrictions have expired. The Museum's Board of Trustees has designated a portion of the unrestricted net assets for investment in land, building and equipment, long-term investment, and its building and renovation program.

* Temporarily restricted net assets contain donor-imposed restrictions that require the Museum to use or expend the assets as specified. The restrictions are satisfied either by the passage of time or by action of the Museum.

* Permanently restricted net assets contain donor-imposed restrictions that stipulate the resources be maintained permanently, but permit the Museum to use, or expend, part or all of the income derived from the donated assets for either specified or unspecified purposes.

Summarized Information
The financial statements include certain prior-year summarized comparative information in total but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with generally accepted accounting principles. Accordingly, such information should be read in conjunction with the Museum's financial statements for the year ended June 30, 1998, from which the summarized information was derived.

Cash and Cash Equivalents
Cash equivalents are short-term highly liquid investments with original maturities of three months or less, except for investments to be applied to specific purposes or included in long-term investment strategies. The Museum includes all money market funds as cash equivalents, with the exception of those money market funds which are included as investments (see Note 3).

Inventory
Inventory consists of books, exhibition catalogues, posters, note cards, and other merchandise valued at the lower of average cost or market. Inventory consisted of $1,311,000 of finished goods and $153,000 of work in process at June 30, 1999.

Investments

Equity securities are carried at market value based on the last reported sales price at the end of the fiscal year. Fixed income securities are valued by the investment managers using pricing services of financial institutions. Purchases and sales of securities are reflected on a trade-date basis. Realized gains and losses on sales of securities are determined on an average-cost basis. Dividend income is recorded on the ex-dividend date and interest income is recorded as earned on an accrual basis.

Some of the Museum's investments are pooled to facilitate their management. Investment income is allocated among the individual components of unrestricted, temporarily restricted and permanently restricted net assets based on donor restrictions or the absence thereof, using percentage of participation based on their carrying value or market value.

The Museum manages its investment portfolio on a total return basis. To preserve the investments' long-term value, the Museum makes available to be spent each year 5% of the investment portfolio's average market value for the preceding three years ending December 31, excluding investment and custodial fees (the "spending rate").

Limited partnerships representing alternative investments in both publicly traded securities and less liquid securities, some of which are valued by the general partners, are carried in the aggregate at fair value, where fair value represents the Museum's share in the net assets of these limited partnerships at the end of the Museum's fiscal year. Certain of the partnerships enter into contractual commitments including futures and option contracts and other derivative financial instruments. These contracts are valued at the last reported sales price and involve elements of market risk in excess of the amounts recognized on the partnership statement of financial condition. Risks arise from the potential changes in securities values and interest rates. The Museum records its share of the net income or loss for the accounting period on an equity basis in proportion to its participating percentage in each partnership.

Art Collection

The Museum has an extensive collection of art, including paintings, sculpture, photographs, drawings, prints, and films and videos. The collection is maintained under the care of the Collections Department staff and is held for research, education, and public exhibition in furtherance of public service, rather than for financial gain. As a matter of policy, proceeds from the sale of collection items are used to acquire other items for the collection. The Museum does not include either the cost or the value of its collection on the Balance Sheet, nor does it recognize gifts of collection items as revenues in the Statement of Activities. Since items acquired for the collection by purchase are not capitalized, the cost of those acquisitions is reported as decreases in net assets in the Statement of Activities.

Deferred Income

Membership dues for individual and corporate membership categories are recognized in the applicable year that their subscription commences.

Measure of Operations

The Museum includes in its measure of operations all revenues and expenses that are an integral part of its programs and supporting activities. The measure of operations includes investment income equal to a 5% spending rate, interest earned from short-term investments on cash held for working capital, and, beginning in fiscal 1999, the loss from real estate activities. It excludes additions to temporarily and permanently restricted net assets, investment return in excess of the 5% spending rate, and changes in net assets relating to collection items.

Contributions

The Museum records as revenue, cash and unconditional promises to give in the period received. Conditional contributions are recognized as revenue when the conditions on which they depend have been substantially met. Unconditional contributions are recorded at the net present value of the amounts expected to be collected.

The Museum records unconditional contributions as temporarily restricted revenue if they are received with donor stipulations that limit their use either through purpose or time restrictions. When donor restrictions expire, that is, when a purpose restriction is fulfilled or a time restriction ends, temporarily restricted net assets are reclassified to unrestricted net assets and reported in the Statement of Activities as net assets released from restrictions.

The Museum has volunteers who provide administrative support to various Museum programs. Such contributed services do not meet the criteria for recognition of contributed services contained in generally accepted accounting principles and, accordingly, are not reflected in the accompanying financial statements.

Functional Allocation of Expenses

The costs of providing Museum programs and other activities have been presented in the accompanying Statement of Activities. Management and general expenses include executive and financial administration, human resources, and information services. Fundraising activities of the Museum include salaries and employee benefits of program staff who develop proposals for fundraising; solicit contributions for those needs and for endowment purposes from individuals, corporations, government agencies, and foundations; and conduct special fundraising events. Fundraising costs are expensed as incurred.

Advertising and public relations costs are generally expensed when incurred, except when related to the Museum's exhibition program, for which the costs are recognized on a straight-line basis over the scheduled exhibition period. In fiscal 1999, the Museum incurred advertising and public relations expenses of $1,356,000 excluding Museum labor and overhead.

Depreciation and Amortization

Land, building, and equipment are stated at cost and expenditures in excess of $2,500 are capitalized. The Museum's building, capital improvements, furniture and equipment are being depreciated on a straight-line basis over their estimated useful lives (building--fifty years; capital improvements, furniture and equipment--three to fifteen years or the remaining useful life of the building). Leasehold improvements are amortized on a straight-line basis over the shorter of the lives of the assets or the terms of the leases. Depreciation and amortization costs are allocated among the programs and supporting services benefited. The Museum has adopted a policy of implying a time restriction that

expires over the useful life of long-lived assets acquired or constructed with contributions restricted for that purpose and therefore releases amounts from temporarily restricted net assets equal to the depreciation expense of fixed assets built or acquired with temporarily restricted contributions.

Estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period. The more significant estimates made relate to the valuation of accounts receivable and contributions receivable, valuation of investments, deferred exhibition costs, and actuarial assumptions used in the calculation of pension benefits. Actual results could differ from those estimates.

Concentrations of Credit Risk

Financial instruments which potentially subject the Museum to concentrations of credit risk, as defined by Statement of Financial Accounting Standards No. 105, consist principally of cash and cash equivalents and investments in fixed income funds, equity funds, and limited partnerships. The Museum maintains its cash and cash equivalents in various bank deposit accounts which, at times, may exceed federally insured limits. The Museum's cash investments are placed with high credit quality financial institutions. The Museum has not experienced any losses in such accounts.

Reclassifications

Certain amounts reported for fiscal 1998 have been reclassified to conform with the fiscal 1999 presentation.

2. Tax Status

The Museum is exempt from federal income taxes under Section 501(c)(3) of the U.S. Internal Revenue Code and has been classified as an organization which is not a private foundation under Section 509(a).

3. Investments

The Museum's investment portfolio consisted of the following at June 30, 1999:

	Market	Cost
Money market fund	$ 2,375,000	$ 2,540,000
U S Government securities	4,940,000	5,000,000
Fixed income obligations	4,286,000	4,489,000
Equity securities	20,681,000	13,913,000
Mutual funds	5,212,000	4,684,000
Limited partnerships	5,292,000	5,292,000
Total	$ 42,786,000	$ 35,918,000

Investment return and its classification in the statement of activities for the year ended June 30, 1999, were as follows:

	Unrestricted				
	Operations	Board Designated	Temporarily Restricted	Permanently Restricted	Total
Dividends and interest		$ 1,045,000	$ 187,000		$ 1,232,000
Interest on other investments	$ 65,000				65,000
Gains and losses from partnership investment		(31,000)			(31,000)
Realized gains		1,231,000	136,000	$ 19,000	1,386,000
Unrealized gains		624,000	13,000	3,000	640,000
Spending rate allocation designated for current operations	1,454,000	(1,454,000)			
Less: advisory and custody fees		(232,000)	(31,000)		(263,000)
Total return on investments	1,519,000	1,183,000	305,000	22,000	3,029,000
Investment return designated for current operations - spending rate and interest on short-term investments	(1,519,000)				(1,519,000)
Investment return in excess of amounts designated for current operations	$ -	$ 1,183,000	$ 305,000	$ 22,000	$ 1,510,000

Investment return designated for current operations of $1,519,000 includes $1,454,000, which has been made available for spending pursuant to the authorized spending rate, and $65,000, which is from interest on short-term investments. The $1,183,000 of investment return remaining in board designated net assets represents additional unrestricted earnings in excess of amounts made available for spending. The $305,000 in the temporarily restricted net asset category represents temporarily restricted investment return earned on permanently restricted net assets. The $22,000 in investment return remaining in permanently restricted net assets represents net realized gains permanently restricted for the Film & Video Department endowment.

4. Contributions Receivable

At June 30, 1999, contributions receivable consisted of promises to give, discounted to fair value, and are due from the following:

	Total
Individuals	$ 5,265,000
Foundations	3,279,000
Corporations	3,057,000
Gross contributions receivable	11,601,000
Less Discount to fair value	495,000
Total contributions receivable at fair value	$ 11,106,000

The gross contributions receivable are due to be collected as follows:

Fiscal Year June 30,	
2000	$ 8,536,000
2001	1,560,000
2002	835,000
2003	451,000
2004	98,000
Thereafter	121,000
Total	$ 11,601,000

5. Land, Building, and Equipment

Land, building, and equipment comprised the following at June 30, 1999:

	Total
Land	$ 4,744,000
Building and capital improvements	35,690,000
Leasehold improvements	404,000
Office furniture and equipment	3,240,000
	44,078,000
Less. Accumulated depreciation	(8,251,000)
Land, building and equipment, net	$ 35,827,000

Depreciation and amortization of Museum facilities totaled $1,827,000.

6. Lease Commitment

The Museum leases office, storage, and studio space under noncancelable lease agreements, which expire on various dates through fiscal 2001 and which are subject to escalation for real estate tax increases and other building operating expenses. Minimum base rental payments are as follows:

Fiscal Year June 30,	
2000	$ 382,000
2001	372,000
2002	318,000
2003	310,000
2004	319,000
Thereafter	1,375,000
Total	$ 3,076,000

The fiscal 1999 rent expense (including escalation costs) amounted to $641,000.

The Museum leases some of its property to several retailers under leases that expire on various dates through fiscal 2010, but, contain cancellation clauses after 2004. These leases include escalations for annual rent and real estate tax increases. Minimum base rent receipts are as follows:

Fiscal Year June 30,	
2000	$ 923,000
2001	1,433,000
2002	1,468,000
2003	1,503,000
2004	1,539,000
Total	$ 6,866,000

7. Pension Plan

The Museum has a defined benefit pension plan (the "Plan") covering substantially all of its employees. The benefits are computed on the basis of years of credited service and the average compensation, as defined, in the Plan. The normal monthly retirement benefit is the greater of (1) 1% of average monthly earnings plus .65% of average monthly earnings in excess of "covered compensation" multiplied by years of credited service (up to a maximum of 30 years) and (2) the annuity value of the following account: the lump-sum value of a participant's accrued benefit as of June 30, 1991, plus 3% of yearly earnings for each year of credited service after June 30, 1991, plus monthly interest earned on a participant's account beginning July 31, 1991. The Museum's funding policy is to contribute annually the minimum amount based upon the related actuarial determinations. Contributions are intended to provide not only for benefits attributed to service to date but also for those expected to be earned in the future. Pension costs are accounted for on the basis of the projected unit credit method.

The following table sets forth the Plan's funded status at June 30, 1999. The latest actuarial valuation was conducted as of July 1, 1998. Actuarial present value of benefit obligations is as follows:

Accumulated benefit obligation	$ 2,781,000
Plan assets	$ 2,041,000
Projected benefit obligation	2,604,000
Projected benefit obligation in excess of plan assets	563,000
Unrecognized net asset	200,000
Unrecognized net gain	(46,000)
Unrecognized prior-service cost	(167,000)
Net pension liability, included in accrued expenses in the Balance Sheet	$ 550,000

Net pension cost for fiscal 1999 included the following components:

Service cost - benefits earned during the period	$ 182,000
Interest cost on projected benefit obligation	164,000
Actual return on plan assets	(149,000)
Net amortization and deferral	(10,000)
Net periodic pension cost	$ 187,000

The significant actuarial assumptions used in the determination of actuarial present value of the projected benefit obligation were:

Discount rate 7.00%
Increase in rate of compensation 4.00%
Expected long-term rate of return on plan assets 8.00%

8. Loan Payable

During fiscal 1999, the Museum secured a $10,000,000 line of credit with a bank, and as of June 30, 1999, had borrowed $1,800,000, at variable interest rates of 0.65% above the three-month LIBOR rate. Under the terms of the agreement, the Museum may withdraw funds as needed, with repayment due on demand by the bank. The Museum used these funds for interim financing for the construction of the Museum's facilities. Certain investments have been pledged as collateral for this loan, equal to the face value of the loan at June 30, 1999.

9. Restricted Net Assets

Temporarily restricted net assets were available for the following purposes at June 30, 1999:

Purchase of art work	$ 1,963,000
General support of programs	2,914,000
Exhibition programs	4,968,000
Building and renovation program, includes expenditures not yet depreciated	27,700,000
Total temporarily restricted net assets	$ 37,545,000

Permanently restricted net assets consisted of the following at June 30, 1999:

Endowment funds, income unrestricted	$ 15,595,000
Endowment funds, income temporarily restricted for	
Support of the Biennial exhibition program	1,983,000
Purchases of works of art	1,608,000
Curatorial support for photography acquisitions and exhibition programs	759,000
Total permanently restricted net assets	$ 19,945,000

REPORT OF THE MUSEUM'S OPERATING RESULTS FOR THE FISCAL YEARS 1994-99 FROM THE CHIEF FINANCIAL OFFICER

The five years ending June 30, 1999, represent a time of change for the Whitney Museum of American Art, resulting in a significant transition in the Whitney's financial profile. The change centered on a $50 million capital campaign and the resultant creation of the Leonard & Evelyn Lauder Galleries on the fifth floor of the Marcel Breuer building, which opened in spring of 1998. These galleries as well as our second-floor gallery, will allow us to display our Permanent Collection at all times. The campaign also focused on the acquisition and renovation of brownstones on 74th Street, which house our administrative offices. The campaign raised nearly $32 million for construction of our fifth-floor Permanent Collection galleries, approximately $12.7 million for our endowment, and approximately $5.3 million for operations.

The creation of space to display our Permanent Collection allows works by blockbuster artists such as Edward Hopper, Jasper Johns, Georgia O'Keeffe, and Alexander Calder to be viewed at all times. We expect these works, along with an active temporary exhibition schedule to drive Museum attendance, admission income, and retail activity. Highlights of past exhibitions include: the *1995 Biennial*; an Edward Hopper and an Edward Kienholz exhibition in 1996; Nan Goldin and New York Dada in 1997; 1998 was extremely strong with Keith Haring, Richard Diebenkorn, Andy Warhol, and Bill Viola exhibitions as well as the opening of the fifth floor; and 1999 included Andrew Wyeth, Mark Rothko, and the beginning of Part I, 1900-1950, of *The American Century: Art & Culture 1900-2000*.

As the following table shows, our endowment has increased over the past five years by nearly $17 million as a result of the campaign and positive investment results. This has resulted in operating income from the endowment to double to a 1999 high of $1.5 million. To preserve the endowment's value, our policy is to spend only 5% of the portfolio's average market value from the preceding three years ending December 31, excluding investment and custodial fees. The endowment is managed by the Museum's Investment Committee who deems an appropriate policy of investments to be 25% in U.S. fixed income assets, 10% in hedged equities, and 65% in equities.

The capital campaign coupled with a strong exhibition schedule has resulted in increased membership and membership income. Based on the strength of *The American Century*, we find ourselves today, at over 13,000 members, the highest in the Museum's history. During the years 1995 to 1999, membership dues have grown $905,000 to income of $2,454,000, representing growth of more than 58%.

Benefit income has more than tripled over the past five years. More tables at a higher price are being sold for both the Whitney Gala and American Art Award. Income in 1999 of almost $2.9 million, compared with income of $928,000, represents an increase of almost $2 million.

The completion of our building project, coupled with an ambitious exhibition schedule, presents a new financial opportunity for the Whitney. Despite growth mentioned above, we continue to incur annual deficits fueled by the growing costs of mounting

fortunate to have received enormous sponsorship for *The American Century* from Intel Corporation, however we fear that corporate support for complete sponsorship of exhibitions may be waning.

The need for increased endowment is continually in our minds, especially when compared to other museums of a smaller size. We are blessed with a committed and generous Board of Trustees who support management as we try to increase revenue from existing sources and expand the Museum's visibility.

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(As of January 24, 2001)

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WHITNEY MUSEUM OF AMERICAN ART AT PHILLIP MORRIS

The Whitney Museum of American Art at Philip Morris, funded by Philip Morris Companies Inc. since 1983, is located in Philip Morris' headquarters across from Grand Central Terminal. Changing exhibitions are presented in its large indoor Sculpture Court and adjacent gallery.

EXHIBITIONS

Works on Paper: Selections from the Permanent Collection
July 14-October 14, 1994
Organized by Thelma Golden.

Photographs: Selections from the Permanent Collection
October 20-December 30, 1994
Organized by Thelma Golden.

Jacob Lawrence: War Series
January 11-March 31, 1995
Organized by Thelma Golden

Double Take: Views of Modern Life by Stuart Davis and Reginald Marsh
April 10-July 7, 1995
Organized by Eugenie Tsai.

Carmen Lomas Garza
July 18-September 22, 1995
Organized by Thelma Golden.

Altered and Irrational: Selections from the Permanent Collection
October 12, 1995-January 5, 1996
Organized by Beth Venn.

Terry Adkins: Firmanent RHA
October 18, 1995-March 29, 1996
Organized by Thelma Golden.

Matthew McCaslin: Harnessing Nature
January 16-March 29, 1996
Organized by Matthew Yokobosky and Thelma Golden.

Jane Dickson: Paradise Alley
April 10-June 28, 1996
Organized by Thelma Golden

Permanent Collection
April 10-June 28, 1996
Organized by Thelma Golden

Ik-Joong Kang: 8490 Days of Memory
July 11-September 27, 1996
Organized by Eugenie Tsai.

Beverly Semmes: She Moves
October 17, 1996-January 4, 1997

Romare Bearden in Black-and-White: Photomontage Projections 1964
January 17-March 20, 1997
Organized by Thelma Golden.

Quicker Than a Wink: The Photographs Of Harold Edgerton
March 31-June 27, 1997
Organized by Eugenie Tsai.

Tunnel Visions: Photographs by Accra Shepp
July 10-October 10, 1997
Organized by Eugenie Tsai.

Pictures at an Exhibition: An Installation by Christian Marclay
October 24, 1997-January 25, 1998
Organized by Eugenie Tsai.

Garden Of Qián, By Ming Fay
February 6-April 17, 1998
Organized by Eugenie Tsai.

Who What When Where: An Installation by Carrie Mae Weems
May 1-July 15, 1998
Organized by Eugenie Tsai.

Hope Sandrow: Water Life
July 24-October 9, 1998
Organized by Eugenie Tsai.

Shirin Neshat: Turbulent
October 23, 1998-January 15, 1999
Organized by Eugenie Tsai.

Lynne Yamamoto: The Long Twilight
January 29-April 23, 1999
Organized by Eugenie Tsai.

Byron Kim: Wall Paintings
May 7-July 16, 1999
Organized by Eugenie Tsai.

PERFORMANCES

Performance on 42nd

Spring Series 1995: Territorial Rights

Cunningham Dance Foundation, *Beach Birds for Camera: A Music Video Event* (installation and performance)
March 1-3, 1995

Leni Schwendinger and Ben Rubin, *Not Dreaming in Public*
March 15-19, 1995

Andy Bey, *Best Kept Secrets*
April 12, 1995

George Emilio Sanchez, *Border/Door*, with Strictly Business in *Keep It Real/To the Fullest*
April 26, 1995

Ronald K. Brown/Evidence, *Short Stories*
May 17, 1995

Carla Kirkwood, *Bodies of Evidence*
May 24, 1995

Winter Projects 1995-96

Ronald K. Brown/Evidence, *Lessons: A Site-Specific Installation*
December 18-19, 1995

Terry Adkins, *Mirliton: Last Trumpet and Other Works*
January 4, 1996

Spring Series 1996: Second Sight

Lé Thi Diem Thúy, Le Tuan Hung, and Dang Kim Hien, The Far East Side Band, *East/West/East*
March 22, 1996

80 Fingers: The Duo Piano Mini-Festival, organized with Toby Kasavan. With The Mark Hennen/Toby Kasavan Piano Duo; The Cooper-Moore/John Blum Duo; notated works by Kitty Brazelton, David Lang, Terry Winter Owens, Lois V Vierk, and Eva Wiener as performed by Double Edge (Edmund Niemann and Nurit Tilles) and by Anthony de Mare and Kathleen Supové; and Anthony Davis, host.
May 10, 1996

Patricia Hoffbauer and Company, *Banana Split*, with *Carmenland, the saga continues...*
May 22, 1996

Shelley Hirsch, *For Jerry*
June 12, 1996

Winter Projects 1996-97

Diedre Murray, Carla Kirkwood, Patricia Hoffbauer, and George Emilio Sanchez, *Reserved for Artists: Excerpts of New and Developing Works by Artists from Performance on 42nd*
December 18-19, 1996

Savion Glover and Eli Fountain with Incognegroes, *Picture This*
February 10, 1997

Summer 1997: Many (10-Year Celebration of Performance on 42nd)

Linda Mancini, excerpts from *Bikini* and other works-in-progress
Robert Een and Big Joe, with Carter Burwell and Anne DeMarinis, accordian; Steve Elson, clarinet and saxophone; Hearn Gadbois, dumbek; and Een, cello Tanya Barfield, from *Without Skin or Breathlessness* Earl Mosley, *Diversity in Dance V* in performance of Sunrise (1996)
June 11, 1997

Dawn Akemi Saito
Horacee Arnold and Newman T. Baker, *Dialogue for 2001: A duet for drumset*
Mark Dendy, *First Chair, Second Chair*, with Paul Taylor alum Mark Cochran
The Five Lesbian Brothers (Maureen Angelos, Babs Davy, Dominique Dibbell, Peg Healey, and Lisa Kron)
June 12, 1997

Ruby Nelda Peréz, *Doña Rosita's Jalapeño Kitchen*
June 13, 1997

Winter Events 1997-98

Christian Marclay with DJ Toshio and DJ Olive, The Audio Janitor, *A Trio of DJs*
November 20, 1997

Pheeroan akLaff, *Global Mantras*
March 18, 1998

Nai-Ni Chen Dance Company
April 15, 1998

Spring Series 1998: Time in Transit

David Antin, *I Never Knew What Time I Was*, and Eleanor Antin, *As Time Goes By*
May 6, 1998

Dael Orlandersmith, excerpts from *Monster* and *Beauty's Daughter*, and new poems
May 18, 1998

Goldhuber & Latsky, with Lesley Dill, *Worst Case Scenario*
June 4, 1998

Theo Bleckmann and Kenneth Goldsmith, *Fidget*, with Jacqueline Gares, John Hollenbeck, Sydney Maresca, Gabriel Montano, Luna Montano, Carol Ann Pelletier, An Seebach, and Skuli Sverrisson
June 16, 1998

Special Events Winter 1998-99

Sync (Ned Rothenberg, Jerome Harris, Samir Chatterjee)
November 19, 1998

Sussan Deyhim, *Vocodeliks II*
December 10, 1998

Spring Series 1999: Impulsive Behavior

Janis Brenner & Dancers, *The Memory of All That*
March 25, 1999

The Performed Word: An Evening with Poets Bruce Andrews, Edwin Torres, and Charles Bernstein
April 8, 1999

Liu Sola with Amina Claudine Myers and Yin Mei
April 15, 1999

The Poool, is warm (Benton Bainbridge, Angie Eng, Nancy Meli Walker)
May 13, 1999

SPECIAL EVENTS

Panels and Readings

Are We Still Juggling Bananas?: Hybrid Cultures and the Latina/o Performance, a panel with Eloise de Leon, George Emilio Sanchez, Ella Shohat, Helena Solberg, Karla Turcios, and host Maria Hinajosa
May 23, 1996

Written on the Deuce, readings in conjunction with the exhibition ***Jane Dickson: Paradise Alley.*** Organized by Linda Yablonsky. Readings by Gary Indiana, Bruce Benderson, Catherine Texier, Bill Rice, Jane Dickson, Linda Yablonsky, and Vincent Katz
May 29, 1996

Spiral and the Quest for a New Visual Order, panel discussion about Romare Bearden and the artist group Spiral. Moderator: Gail Gelburd, Council for Creative Projects. Panelists: Emma Amos, Camille Billops, Merton D. Simpson
February 20, 1997

Performance on 42nd, Plays in Process: Staged Readings of Two New Plays

Gertrude and Alice: A Likeness to Loving, written and performed by Lola Pashalinksi and Linda Chapman
October 5, 1998

The Bride Who Became Frightened When She Saw Life Open: A Dream Narrative in Seven Voices, written by Alva Rogers and performed by Kei Arita, Lizzy Davis, Nehassaiu De Gannes, Eva Mantell, Alva Rogers, Sue Jin Song, and Dee Ann Weir
October 6, 1998

ARTIST TALKS

Carmen Lomas Garza
September, 1995

Terry Adkins
November 14, 1995

Matthew McCaslin
March 12, 1996

Jane Dickson
June 5, 1996

Ik-Joong Kang
September 5, 1996

Connie Butler, The Museum of Contemporary Art, Los Angeles, on the work of Beverly Semmes
December 12, 1996

Accra Shepp
July, 1997

Carrie Mae Weems
May 19, 1998

Shirin Neshat
December 15, 1998

Lynne Yamamoto
March 9, 1999

Byron Kim
May 25, 1999

EDUCATIONAL PROGRAMS

Regent Family Residence

Since 1991, an after-school program at the Whitney Museum of American Art and the Whitney Museum of American Art at Philip Morris has been offered to children and teenagers living in temporary housing. Each week, children from the Regent Family Residence visit the Whitney Museum or the Whitney Museum at Philip Morris for art education workshops. The following guest artists and performers have conducted workshops with students at the Whitney Museum at Philip Morris as part of the program:

Ronald K. Brown
Spring 1996

Carrie Cooperrider
Spring 1997

Robert Craddock
Summer 1997

Accra Shepp
September 1997

Byron Kim
January 1998

Nai-Ni Chen and Ya-Chih Chuang
April 1998

Ned Rothenberg and Samir Chatterjee
November 1998

Mark Cooper
March 1999

On the Wall/Beyond the Wall for High School and Middle School Students

On the Wall/Beyond the Wall is a multisession program which aims to develop a meaningful and sustained relationship to art by integrating contemporary art into the school curriculum and connecting it with the students' lives and experiences. Each program consists of multiple visits to the participating school by a Whitney Museum educator and a site visit by the students to the Museum. Projects incorporate a diverse range of media, including painting, sculpture, photography, printmaking, and writing. The following schools have participated in the program:

1994-95
Bushwick Outreach
The Computer School at I.S. 44
Covenant House
Dr. Martin Luther King Jr. High School
High School of Fashion Industries
Strictly Business
Teenaid High School

1995-96
Central Park East Secondary School
The Computer School at I.S. 44
Contemporary Guidance Services
Covenant House
Stuyvesant High School

1996-97
City As School
Clara Barton High School for Health Professions
Dr. Martin Luther King Jr. High School
High School of Fashion Industries
South Bronx High School
Veritas Young Mothers Program
Walt Whitman Middle School

1997-98
Center for Continued Education
City As School
The Computer School at I.S. 44
Fordham Heights Academy
High School for Academic and Athletic Excellence
High School of Graphic Communication Arts

1998-99
Brooklyn School for Career Development
Center for Continued Education
Fordham Heights Academy
John F. Kennedy High School
Liberty Partnerships Program
Wings Academy
Winthrop Intermediate School

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as of June 30, 1999

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